

THEORY STUDIES:
ARCHETYPICAL RETAIL PRACTICES IN CONTEMPORARY
INTERIOR DESIGN

A Thesis
Presented to the Faculty of the Graduate School
of Cornell University
In Partial Fulfillment of the Requirements for the Degree of
Master of Arts

by
Kristin Malyak
August 2011

© 2011 Kristin Malyak

ABSTRACT

This thesis is written in contribution to the ongoing Intypes (Interior Archetypes) Research and Teaching Project, established at Cornell University in 1997. Intypes are derived from historical interior design practices that are reiterative and represent design ideals that span time, style and culture. This study identifies, classifies, and names archetypical interior design practices in professionally designed contemporary retail interiors.

Intypes offer an interior design-specific vocabulary for the analysis and criticism of the creative dimension of design. Prior to the Intypes Project, established archetypes had not formally been identified in interior design as in the architecture discipline. Associating names with interior archetypes provides a tool for the study and practice of interior design. Generating a body of knowledge and placing contemporary interior design practice within a historical context affords credibility to the profession.

The methodology is one of typology, or classification. Images of retail interiors were gathered and sorted based on common design traits and potential archetypes were proposed to the greater research group. The strongest and most far-reaching traits were deemed intypes, given intuitive names, and put forth for further examination. Retail is an important practice type to study through the lens of design typologies because of its societal and cultural impact. Shopping is a popular leisure activity, and stores, as semi-public spaces, contribute significantly to the urban fabric and sense of place. Retail

interiors also experience a high turnover rate due to the nature of selling and therefore generate a quick pulse on current design practice.

Nine retail intypes in total were identified and researched. Five existing intypes that were previously found in other interior practice types were also found to occur in retail environments: Salon, Showcase Stair, Marching Order, Light Seam and White Out. Four intypes were newly identified and named: Vitrine, Split Column, Bilateral and Then Now. The retail intypes are diverse in strategy and application, ranging from overall spatial treatments or qualities to individual design elements, such as light or a stair. Most, however, ultimately serve the greater purpose of product display as a fundamental component of retail design. The majority of the archetypical practices have been in use for at least fifty years, many of them even longer. Retail also presents several intypes clusters, or archetypical practices that frequently appear together. Each of the intypes is supported by a visual argument constituted by a chronological sequence of the intype's use through time. The images are supplemented with discussion of effect where the design practices are placed within historical context.

The research behind the retail intypes presented here will also be made available on the Intypes Project's website—intypes.cornell.edu. The free website provides students, academics and professionals with access to a wealth of knowledge and research that gives name to archetypical interior design practices and illuminates how contemporary interior design practice is informed by historical precedent.

BIOGRAPHICAL SKETCH

Kristin Malyak hails from the Boston area, born and raised in Canton, Massachusetts. She received her Bachelor of Science in Design and Environmental Analysis (Interior Design) from Cornell University in 2010. Wishing to deepen her understanding of the built environment and further indulge her intellectual curiosity and passion for design, she pursued a Master of Arts in Interior Design with a concentration in Design History, Theory and Criticism. This thesis represents the culmination of intensive exploration of contemporary retail interiors under the guidance of Professor Kathleen Gibson. Kristin embarks on a career in professional interior design practice and looks forward to sharing her new insight into retail environments.

To routine and ritual:
Read, write, run, repeat.

ACKNOWLEDGMENTS

First and foremost I must thank my thesis chair, Professor Kathleen Gibson. Such a rewarding intellectual endeavor would not have been possible without her careful guidance, thoughtful feedback and unending encouragement. Her willingness to help me succeed is unmatched. I am most grateful for Professor Van Dyk Lewis's contributions, especially the thought-provoking discussion and glimpses into the elusive world of fashion. I am honored to have had the opportunity to work with Professor Jan Jennings and contribute to the Intypes Research and Teaching Project. I thank the entire DEA department first for four wonderful years of undergraduate design education, and now for the generous resources and continued support in my graduate research. Junior studio—DEA Class of 2012—I cannot thank you enough for your enthusiasm and insight. Your refreshing perspective helped me reconsider and redefine retail at a formative time in my research process.

I owe this accomplishment to my parents. They will never know how much their own determination, hard work, and success have inspired and motivated me to succeed. I thank them for pushing me to continually challenge myself and achieve my highest goals. I am eternally grateful for their wisdom and guidance; this achievement would have felt nearly impossible without their loving support and constant encouragement. I owe sincere thanks to my best friend and sister, Anna, for her always thoughtful words and unwavering belief in my abilities. And to the master of efficiency himself, I thank Dale for always listening and never failing to inspire me to work hard and strive for the best. To all friends and family who cheered me on, a great big thank you.

TABLE OF CONTENTS

Abstract	
Biographical Sketch	iii
Dedication	iv
Acknowledgements	v
List of Figures	vii
List of Tables	xx
Chapter 1 The Study	1
1.1 Introduction and Premise of the Study	
1.2 A Brief History of Retail	
1.3 The Intypes Teaching and Research Project	
1.4 Methodological and Theoretical Approaches	
1.5 General Literature Review	
1.6 Analysis and Summary of Findings	
1.7 Conclusion of the Study	
Chapter 2 Salon	57
Chapter 3 Showcase Stair	96
Chapter 4 Marching Order	136
Chapter 5 Light Seam	169
Chapter 6 White Out	202
Chapter 7 Vitrine	232
Chapter 8 Split Column	296

Chapter 9	Bilateral	331
Chapter 10	Then Now	366
Works Cited		402

LIST OF FIGURES

- Figure 2.1** Exterior, Maison de Christian Dior (1946)
- Figure 2.2** Salon, Maison de Christian Dior (1946)
- Figure 2.3** Salon, Kniže (1913)
- Figure 2.4** Coat and Suit Department, Bergdorf Goodman (1956)
- Figure 2.5** Casework, Bergdorf Goodman (1956)
- Figure 2.6** Edith Meiser Salon (1959)
- Figure 2.7** Park Avenue Room, Saks Fifth Avenue (1961)
- Figure 2.8** Park Avenue Room, Saks Fifth Avenue (1961)
- Figure 2.9** Couturier Shop, Bonwit Teller (1963)
- Figure 2.10** Joseph Magnin Store (1963)
- Figure 2.11** Saks Fifth Avenue (1966)
- Figure 2.12** Saks Fifth Avenue (1966)
- Figure 2.13** Elkins Shoe Store (1967)
- Figure 2.14** Young Bendel Shop (1967)
- Figure 2.15** Designer Salon, Bonwit Teller (1970)
- Figure 2.16** Shoe Salon, Bonwit Teller (1970)
- Figure 2.17** Bonwit Teller (1973)
- Figure 2.18** Fur Salon, Neiman Marcus (1973)
- Figure 2.19** Couture Salon, Neiman Marcus (1973)
- Figure 2.20** Fur Salon, Neiman Marcus (1984)
- Figure 2.21** Couture Salon, Neiman Marcus (1984)
- Figure 2.22** Jasmin by Appointment (1990)
- Figure 2.23** Jasmin by Appointment (1990)
- Figure 2.24** Fitting Room, Jasmin by Appointment (1990)

Figure 2.25 Polo by Ralph Lauren, Bergdorf Goodman Men (1991)

Figure 2.26 Salvatore Ferragamo (1997)

Figure 2.27 Carolina Herrera (2000)

Figure 2.28 Shoe Salon, Bergdorf Goodman (2004)

Figure 2.29 Tom Ford (2007)

Figure 2.30 Shoe Department, Hugo Boss (2009)

Figure 2.31 Fitting Rooms, Hugo Boss (2009)

Figure 2.32 Tiffany & Co. (2009)

Figure 2.33 Barney's New York (2009)

Figure 3.1 Paris Opéra (1860-1874)

Figure 3.2 Le Bon Marché (1869)

Figure 3.3 Grand Stair, Wanamaker's (1896)

Figure 3.4 Bergdorf Goodman (1993)

Figure 3.5 Selfridge's (2004)

Figure 3.6 V.C. Morris Gift Shop (1948-1950)

Figure 3.7 Guggenheim Museum (1943-1959)

Figure 3.8 Prada SoHo (2002)

Figure 3.9 Exterior, Apple Fifth Avenue (2006)

Figure 3.10 Interior, Apple Fifth Avenue (2006)

Figure 3.11 Goldman & Salatsch (1898)

Figure 3.12 Barricini Candy Store (ca. 1940s)

Figure 3.13 Joseph Magnin (ca. 1940s)

Figure 3.14 George & Lester's (1952)

Figure 3.15 Patterson-Bradford Rexall Drug Store (1952)

Figure 3.16 Wallachs (1956)

Figure 3.17 Rosenthal (ca. 1960s)
Figure 3.18 Rosenthal (ca. 1960s)
Figure 3.19 Schwan and Böger Book Shop (ca. 1960s)
Figure 3.20 The Seraph
Figure 3.21 Lincoln Memorial Bookshop (1973)
Figure 3.22 Lincoln Memorial Bookshop (1974)
Figure 3.23 Bullock's Wilshire (1973)
Figure 3.24 Bullock's Wilshire (1973)
Figure 3.25 Alma (1986)
Figure 3.26 Creeks Boutique (1986)
Figure 3.27 Jean-Paul Gaultier (1986)
Figure 3.28 Giorgio Armani (1989)
Figure 3.29 Joseph (1991)
Figure 3.30 Benetton (1997)
Figure 3.31 Jil Sander (1997)
Figure 3.32 Mandarina Duck (2001)
Figure 3.33 Forum (2001)
Figure 3.34 Louis Vuitton (2007)
Figure 3.35 Armani Fifth Avenue (2010)

Figure 4.1 The May Company (1965)
Figure 4.2 Interior, Artillery Shed 2 by Donald Judd (1982-1986)
Figure 4.3 The Glove Shop (ca. 1940s)
Figure 4.4 Fur Department, Balch Price (ca. 1940s)
Figure 4.5 Corsetorium (1952)
Figure 4.6 Foreman and Clark (1952)

- Figure 4.7** Morrison's (1963)
- Figure 4.8** Libreria Hoepli (ca. 1960s)
- Figure 4.9** Randazzo (ca. 1960s)
- Figure 4.10** Floor Plan, Randazzo (ca. 1960s)
- Figure 4.11** Lehman-Saunders (1971)
- Figure 4.12** Bottega Veneta (1980)
- Figure 4.13** Frost Bros. (1982)
- Figure 4.14** Interior, Yohji Yamamoto boutique at Charivari (1984)
- Figure 4.15** Floor Plan, Charivari (1984)
- Figure 4.16** Berao (1987)
- Figure 4.17** Niessing (1990)
- Figure 4.18** Emporio Armani (1989)
- Figure 4.19** Floor Plan, Emporio Armani (1989)
- Figure 4.20** Façade, Karen Millen (ca. 1990s)
- Figure 4.21** Interior, Karen Millen (ca. 1990s)
- Figure 4.22** Jigsaw (1997)
- Figure 4.23** Helmut Lang (1998)
- Figure 4.24** Helmut Lang (1998)
- Figure 4.25** Miu Miu (1999)
- Figure 4.26** Miu Miu (1999)
- Figure 4.27** Tardini (2000)
- Figure 4.28** Tardini (2000)
- Figure 4.29** Pavilion, Comme des Garçons (2001)
- Figure 4.30** Main Store Interior, Comme des Garçons (2001)
- Figure 4.31** Jin's Global Standard (2007)
- Figure 4.32** Jin's Global Standard (2007)

Figure 4.33 Kurt Geiger (2008)

Figure 4.34 Moschino (2002)

Figure 5.1 Illustration of an illuminated alcove for a painting (1925)

Figure 5.2 Exterior, Nôtre Dame du Haut (1955)

Figure 5.3 Interior, Nôtre Dame du Haut (1955)

Figure 5.4 Armani Teatro (2002)

Figure 5.5 Blackton Shop (ca. 1940s)

Figure 5.6 Hahn Shoe Store (ca. 1940s)

Figure 5.7 Hahn Shoe Store (ca. 1940s)

Figure 5.8 Jay Thorpe (ca. 1940s)

Figure 5.9 S.S. Pierce Co. (1951)

Figure 5.10 Robert Liner Watchmaker Shop

Figure 5.11 Strawbridge and Clothier (1962)

Figure 5.12 Woollands Department Store (1962)

Figure 5.13 Neiman Marcus (1973)

Figure 5.14 Bergdorf Goodman (1975)

Figure 5.15 Susan Bennis/Warren Edwards (1981)

Figure 5.16 T. Anton (1982)

Figure 5.17 T. Anton (1982)

Figure 5.18 Strawbridge & Clothier (1983)

Figure 5.19 Jigsaw (1997)

Figure 5.20 Stairway, Jigsaw (1997)

Figure 5.21 Interior, Cerrutti (1999)

Figure 5.22 Façade, Cerrutti (1999)

Figure 5.23 Interior, Cerrutti (1999)

Figure 5.24 Gallery More

Figure 5.25 A Bathing Ape/BAPE (2008)

Figure 5.26 A Bathing Ape/BAPE (2008)

Figure 5.27 Elie Saab (2008)

Figure 5.28 Murale (2009)

Figure 6.1 Master Bedroom, Hill House (1902-1903)

Figure 6.2 Master Bedroom, Hill House (1902-1903)

Figure 6.3 Master Bedroom, Mackintosh House (1906-1914)

Figure 6.4 Master Bedroom, Mackintosh House (1906-1914)

Figure 6.5 Maison Martin Margiela (2008)

Figure 6.6 L'Ile aux Oiseaux ("Bird Island") Retreat, Les Sources de
Caudalie (2010)

Figure 6.7 Calvin Klein (2002)

Figure 6.8 Calvin Klein (1994)

Figure 6.9 Jil Sander (1997)

Figure 6.10 Vera Wang (2009)

Figure 6.11 Filippo (1979)

Figure 6.12 $=mc^2$ (1985)

Figure 6.13 Bally (1989)

Figure 6.14 Jasmin by Appointment (1990)

Figure 6.15 Jasmin by Appointment (1990)

Figure 6.16 Jasmin by Appointment (1990)

Figure 6.17 DKNY (1996)

Figure 6.18 Forum (2003)

Figure 6.19 Stair, Forum (2003)

Figure 6.20 Carlos Miele (2003)

Figure 6.21 Romanticism (2008)

Figure 6.22 Patrick Cox (2009)

Figure 7.1 Freibourg & Treyer Tobacconist (ca. 1780s)

Figure 7.2 Pitt Rivers Museum (1884)

Figure 7.3 Vitrine de Référence by Christian Boltanski (1971)

Figure 7.4 Beuys Block: View of Room 3 by Joseph Beuys (1970)

Figure 7.5 Tiffany & Co. (1991)

Figure 7.6 Marni (2007)

Figure 7.7 New Shelton Wet/Drys 10 Gallon, Double Decker
by Jeff Koons (1981)

Figure 7.8 Goldman & Salatsch (1898)

Figure 7.9 Kniže Clothing Store (1910)

Figure 7.10 Postman's (1935)

Figure 7.11 Messinger's (ca. 1940s)

Figure 7.12 Martin's Department Store (1943)

Figure 7.13 The Guild House (ca. 1940s)

Figure 7.14 Carol Antell (1952)

Figure 7.15 Carol Antell (1952)

Figure 7.16 Mantellassi (ca. 1960s)

Figure 7.17 Untitled (camera shop) (ca. 1960s)

Figure 7.18 Untitled (camera shop) (ca. 1960s)

Figure 7.19 The Mechanical Eye (1974)

Figure 7.20 Neiman Marcus (1978)

Figure 7.21 Troa Cho (1983)

Figure 7.22 LeSportsac (1984)

Figure 7.23 Creeks Boutique (1986)

Figure 7.24 Niessing (1990)

Figure 7.25 Holt Renfrew (1994)

Figure 7.26 Niketown (1997)

Figure 7.27 Alexander McQueen (2000)

Figure 7.28 D'Fly (2002)

Figure 7.29 Christian Dior (2008)

Figure 7.30 Exterior, Farnsworth House (1945-1951)

Figure 7.31 Interior, Farnsworth House (1945-1951)

Figure 7.32 Exterior, Glass House (1949)

Figure 7.33 Interior, Glass House (1949)

Figure 7.34 Vassar Shop (ca. 1930s)

Figure 7.35 Boulevard de Strasbourg by Eugène Atget (1912)

Figure 7.36 Exterior, Comme des Garçons (1999)

Figure 7.37 Interior, Comme des Garçons (1999)

Figure 7.38 Steckler Shop (ca. 1930s)

Figure 7.39 Postman's (1935)

Figure 7.40 Martin's (ca. 1940s)

Figure 7.41 La Rinascente (1954)

Figure 7.42 La Rinascente (1954)

Figure 7.43 Takashimaya (1959)

Figure 7.44 FotoHuset (ca. 1960s)

Figure 7.45 Herman Miller Textiles and Objects Shop (1962)

Figure 7.46 Design Research Building (1970)

Figure 7.47 Orthogonality (1973)

Figure 7.48 Crate & Barrel (1976)
Figure 7.49 FINI (1984)
Figure 7.50 Amazoni (1984)
Figure 7.51 Jerico (1989)
Figure 7.52 Joan & David (1991)
Figure 7.53 Philosophy (1998)
Figure 7.54 Cerruti (1999)
Figure 7.55 Oki-Ni (2001)
Figure 7.56 L.A. Eyeworks (2003)
Figure 7.57 Apple Fifth Avenue (2006)

Figure 8.1 Stash (2005)
Figure 8.2 Stash (2005)
Figure 8.3 Isaac Mizrahi for Target Pop-Up Store (2003)
Figure 8.4 Isaac Mizrahi for Target Pop-Up Store (2003)
Figure 8.5 Parcel Post (1946)
Figure 8.6 Simco Shoes (1950)
Figure 8.7 Carol Antell (1952)
Figure 8.8 Carson, Pirie, Scott & Co. (1964)
Figure 8.9 Lehman-Saunders (1971)
Figure 8.10 Neiman Marcus (1975)
Figure 8.11 Miller's (1976)
Figure 8.12 Troa Cho (1983)
Figure 8.13 Troa Cho (1983)
Figure 8.14 Charrette (1984)
Figure 8.15 Interior, Shu Uemura (1986)

- Figure 8.16** Façade, Shu Uemura (1986)
- Figure 8.17** The Art Institute of Chicago Museum Store (1995)
- Figure 8.18** Niketown (1997)
- Figure 8.19** Shu Uemura (1998)
- Figure 8.20** Fila (2006)
- Figure 8.21** Galaxie Lafayette (2005)
- Figure 8.22** Galaxie Lafayette (2005)
- Figure 8.23** Mikimoto (2006)
- Figure 8.24** Novo (2008)
- Figure 8.25** Patrick Cox (2009)
- Figure 8.26** Nike (2010)
-
- Figure 9.1** Exterior Arcade, Lederer's (1938)
- Figure 9.2** Interior, Lederer's (1938)
- Figure 9.3** Floor Plan, Lederer's (1938)
- Figure 9.4** Steckler Shop (ca. 1940s)
- Figure 9.5** Floor Plan, Steckler Shop (ca. 1940s)
- Figure 9.6** Kruger's Jewelry Shop (1960)
- Figure 9.7** Façade, Infinity (1972)
- Figure 9.8** Interior, Infinity (1972)
- Figure 9.9** Bottega Veneta (1980)
- Figure 9.10** Jean-Paul Gaultier (1986)
- Figure 9.11** Interior, Joseph's (1987)
- Figure 9.12** Façade, Joseph's (1987)
- Figure 9.13** Floor Plan, Joseph's (1987)
- Figure 9.14** Berao (1987)

- Figure 9.15** Mexx (1988)
- Figure 9.16** Floor Plan, Mexx (1988)
- Figure 9.17** Sugar Magnolia (1992)
- Figure 9.18** Axonometric Drawings, Sugar Magnolia (1992)
- Figure 9.19** Rodney Telford (1997)
- Figure 9.20** Pavilion, Comme des Garçons (2001)
- Figure 9.21** Main Store, Comme des Garçons (2001)
- Figure 9.22** Apple SoHo (2002)
- Figure 9.23** Second Floor, Apple SoHo (2002)
- Figure 9.24** Second Floor Plan, Apple SoHo (2002)
- Figure 9.25** Prada (2004)
- Figure 9.26** Building Section, Prada (2004)
- Figure 9.27** Interior, Taschen (2007)
- Figure 9.28** Façade, Taschen (2007)
- Figure 9.29** Julie Sohn Boutique (2007)
-
- Figure 10.1** Interior, Benetton (1997)
- Figure 10.2** Façade, Benetton (1997)
- Figure 10.3** Interior, Jack Spade Floor, Kate Spade (2001)
- Figure 10.4** Façade, Kate Space (2001)
- Figure 10.5** Interior, The 20th Century Shop (1959)
- Figure 10.6** Façade, The 20th Century Shop (1959)
- Figure 10.7** The Kilkenny Shop (1970)
- Figure 10.8** The Kilkenny Shop (197)
- Figure 10.9** Entrance, Daniel Eastland Men's Shop (1974)
- Figure 10.10** Interior, Daniel Eastland Men's Shop (1974)

Figure 10.11 Katharine Hamnett (1987)

Figure 10.12 Contempo Casuals (1988)

Figure 10.13 Gianni Versace (1989)

Figure 10.14 Workshop (1996)

Figure 10.15 DKNY (1996)

Figure 10.16 Exterior, Jil Sander (2003)

Figure 10.17 Interior, Jil Sander (2003)

Figure 10.18 Interior, Jil Sander (2003)

Figure 10.19 Façade, Bloomingdale's Home + Furnishings
Medinah Temple (2003)

Figure 10.20 Interior, Bloomingdale's Home + Furnishings

Figure 10.21 Julie Sohn Boutique (2007)

Figure 10.22 Selexyz Dominicanen Bookstore (2007)

Figure 10.23 Hermès Rive Gauche (2011)

LIST OF TABLES

Table 1.1	Summary of Existing Intypes Found in Retail
Table 1.2	New Retail Intypes
Table 1.3	Timeline of Intypes Relative Historical Occurrence
Table 1.4	Intypes Viewed by Design Characteristic
Table 1.5	Intypes Viewed by Thematic Characteristic
Table 1.6	Retail Intypes Clusters
Table 1.7	Intypes in Stores Visited in New York City

CHAPTER 1

THE STUDY

1.1 Introduction and Premise of the Study

The purpose of this thesis is to examine retail as an interior design practice type and identify interior archetypes, or *intypes*, in contribution to the ongoing Intypes Research and Teaching Project at Cornell University. Intypes name archetypes of contemporary interior design practices that are derived from historical reiteration; the development and evolution of the contemporary typologies can be traced through time. The current study identifies five existing intypes that were previously identified in other interior design practice areas and have now been discovered to occur in retail interiors. Four intypes are newly identified within the context of the retail practice type.

Premise and Parameters of the Study

Retail is a broad commercial sector, encompassing virtually any establishment where merchandise is sold. Historically the terms *shop* and *store* referred to two different types of retail venues. Prior to the Industrial Revolution, *shop* was used to describe places where crafts- and tradespeople sold their goods right out of a part of their *workshop*. Industrialization allowed a physical separation between the production and selling of goods, so the term *store* came to describe places where goods were *stored* post-production and consequently sold, but having been manufactured elsewhere.¹ Despite the original connotation of storage associated with the latter term, the two have been used relatively interchangeably in recent times, *store* being more favored in North America and *shop* the favored term in England.²

¹ Vernet, David and Leontine de Wit, "The Vicissitudes of the Boutique: Introduction to the Case Studies and Interviews," in Boutiques and Other Retail Spaces: The Architecture of Seduction, eds. David Vernet and Leontine de Wit (New York: Routledge, 2007), 41.

² *Oxford English Dictionary Online*, "store," accessed Sept. 15, 2010, <http://www.oed.com/view/Entry/190928?rskey=6ldFAJ&result=1&isAdvanced=false>; *Oxford*

The broad category of shops and stores necessarily needs to be narrowed for effective analysis within the framework of the Intypes project. For the purposes of this thesis, research will be limited primarily to higher-end, boutique-type retail environments, as they are the form most commonly designed professionally and represented in the trade journals; grocery, “big-box,” or mid-to lower-scale chain stores may be referenced, but are not a prime focus of this study. The overall architecture and design of mall complexes and shopping centers is beyond the scope of this research due to building scale and because the area of interest for this study lies within specific store interiors. Individual stores within such complexes are included. Department stores are not a primary focus because they offer a host of their own typological design practices that warrant separate study, but they are included for historical context because they supplement an understanding of retail archetypes found in smaller shops. Higher-end department stores are included if they provide further evidence for an intype. The preponderance of evidence for this study occurs in the United States, but international examples are included when featured in trade publications. The chronological scope is limited primarily to interior, retail and architectural trade publications from 1950 to the present, with additional historical evidence from years prior included when available from secondary sources.

It is important to note that the scope was not intentionally limited but coincidentally favored fashion retail interiors in particular. Three-quarters of the retail interiors that are published in interior trade publications are shops selling

English Dictionary Online, “shop,” accessed Sept. 15, 2010,
<http://www.oed.com/view/Entry/178518?rskey=RqWL9M&result=1&isAdvanced=false>.

clothing or accessories, so the study is inherently biased towards fashion retail. Stores offering other product types are featured when images were available and applicable. Discussion of the intypes presented many times focuses on the selling of clothes and the specific way that interiors are designed to do so, since retail for fashion is unique from other retail categories in its high sensitivity to the body and identity. Fashion retail represents one of the only types of shops where customers undress to try on the product and interact with the product on such an intimate scale prior to purchasing it. This interaction undeniably influences the way that fashion retail interiors are designed.

A final distinction must be made between retail and the notion of showroom. In an essay in *The Harvard Design School Guide to Shopping*, Daniel Herman differentiated in rather blunt terms between the two practice types by describing the showroom as an establishment “where goods are ordered instead of bought. Typologically, the showroom is just a store without the cash register.”³ Showrooms have alternative programmatic requirements associated with customer interaction resulting in different spatial implications when compared with a store. As a result, further study of showroom as a separate practice type is currently being carried out by another intypes scholar where showroom intypes will be identified separately from retail.⁴

³ Daniel Herman, “High Architecture,” in *Harvard Design School Guide to Shopping*, eds. Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong, Tae-Wook Cha. (New York: Taschen, 2001), 394.

⁴ Courtney Cheng, “Theory Studies: Contemporary Archetypes in Showroom Design” (unpublished manuscript, June 28, 2011), Microsoft Word File.

Significance of the Study

Retail is an important practice type to study because of its social implications, frequent turnover, and classification as semi-public space. Retail interiors are usually highly designed in order to create selling environments rich with sensory experiences and often serve as a testing ground for innovative design practice. As a result, design strategies employed by the retail industry are also often relevant to other practice types, especially with respect to branding. Beyond entertainment and innovation, retail has a profound societal and cultural impact: “Shopping is expanding into every program imaginable. Shopping...is now arguably, the defining activity of public life. [It] has become one of the only means by which we experience public life.”⁵ It is important for interior designers to effectively analyze, discuss, and attempt to understand interior spaces that contribute to consumerism and its role within the context of retail design. In addition to retail’s societal and cultural implications, it is one of the most frequently refreshed practice types in the commercial building sector because of the inherent nature of selling, leading to rapid turnover after just a few seasons.⁶ At the most basic level, this frequent updating simply means there is a large quantity of projects to be analyzed as compared to other practice types: “Whether a store lasts two years or two decades, it captures the architectural sensibilities of an era more plainly than maybe any other building type.”⁷ As spaces open to the public, retail environments actively contribute to and are an expression of the cultural fabric of a particular time

⁵ Sze Tsung Leong, “...And Then There Was Shopping,” in Harvard Design School Guide to Shopping, eds. Chung, Inaba, Koolhaas, Leong and Cha, 134, 129.

⁶ Raul Barrenche, New Retail (London: Phaidon, 2005), 15.

⁷ Barrenche, New Retail, 15.

and place.⁸ Between retail's pivotal role in culture and society and its sizable representation in the building sector, further study of retail design is undoubtedly justified.

Much of the existing literature and research on retail design addresses the interior environment in aesthetic, behavioral, or spatial contexts. Image-based publications that capture a visual pulse of the latest in retail design represent a large portion of literature on retail. In addition, social science and behavioral psychology research offer an alternative perspective, one which analyzes human behavior in the retail environment. A fair bit published on visual merchandising and how particular product display practices are related to sales and profit. Many of these books are presented as design guidelines at various micro and macro scales—focused at the product display or full store level. Some books critically discuss or analyze retail interiors from a historical perspective, but none have attempted to name contemporary retail design practices that are traced over time. A previous thesis was written on contemporary retail interiors as part of the Intypes Research and Teaching Project in 2004.⁹ Due to retail's rapid turnover and an expansive economy in the mid-2000s, a significant quantity of installations were produced and published in the seven years since the previous thesis. Added projects coupled with retail's broad scope as a practice type justify further study.

⁸ Katharina Winkler, Shop Design + Public Interior: In.Between.Berlin (Hamburg, Germany: Junius, 2003), 7.

⁹ Leah Scolere, "Theory Studies: Contemporary Retail Design," (M.A. Thesis, Cornell University, 2004).

Implications of the Study

The study's primary contributions will be its identification of retail intypes as archetypical design practices that have not previously been named, and its ability to place contemporary interior design practices within a historical context. The retail intypes will become part of the Intypes Projects' greater body of knowledge, primarily through the vocabulary created. Design-specific terminology is useful in its ability to succinctly capture the approach and effect of particular design strategy in a single word or phrase. This terminology is helpful to design students, academics and practitioners alike as a tool for informed discussion and criticism of both contemporary and historical interiors. A strong argument can be made for the need for this type of vocabulary in retail applications, as evidenced by the way archetypical design practices have traditionally been described in the literature. For example, what was described as an "open faced store front" in a discussion of store façade design can be more directly and accurately described as a Vitrine.¹⁰ Not only is the term Vitrine more concise, but it relates a transparent storefront with the implications of placing an object within a glass display case. A purposeful name conjures up associations and allowing the design strategy to be intuitively related with its effects and implications. As a result of identifying and naming this typology of storefronts, an expression of Store as Vitrine is deemed akin to placing a store interior on display in a large-scale showcase.

The intypes have the further benefit of offering chronological sequences of images that serve as visual evidence for iterations of the typologies through

¹⁰ Store as Vitrine is one of the new intypes presented in this thesis. Phrase borrowed from: Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1955), 37.

time. The visual timelines are supplemented with written, retail-specific histories for the archetypal design practices identified. In this regard, the name relates contemporary retail design practice to historical precedent. The combination of establishing a design-specific vocabulary and placing contemporary interior design within a historical context serves to legitimize the interior design profession. Christopher Alexander's *A Pattern Language*, Thomas Thiis-Evensen's *Archetypes in Architecture*, and Francis Ching's *Architecture: Form, Space and Order* are a few of the texts that serve the architecture discipline as typologies of building and documentation of archetypal historical precedent. Although their approach inspired and informed the development of the Intypes Project, none of these texts directly address interior-specific archetypes; presently there are no other publications that do this. Generating interior-specific archetypes grounded in historical design practices affords credibility to the profession in its own right by establishing a body of knowledge similar to that found in architecture.¹¹ The present study supports these greater goals of the Intypes Project as a whole by researching and identifying retail interior-specific archetypes.

Thesis Organization

Following this introduction, this chapter will continue to offer (1.2) a brief history of retail as an interior practice type; (1.3) a description of The Intypes Research and Teaching Project; (1.4) an explanation of the methodological and theoretical approaches employed; (1.5) a general literature review; (1.6) an analysis and summary of the findings; and (1.7) the conclusion of the study.

¹¹ Jan Jennings, "A Case for a Typology of Design: The Interior Archetypes Project," *Journal of Interior Design* 32, no. 3 (2007): 49, 52.

The remainder of the thesis will be organized so that each of the nine presented retail intypes will constitute a chapter. Five of the intypes were previously named and have now been found in retail. Four are newly identified and named design practices. Each chapter offers an argument for an archetypical design practice found in retail interiors comprised of a visual chronology from its historical to most recent use. Discussion and analysis of the design practice's development over time accompany each intype's sequence of images. The visual argument is supplemented with an intype-specific literature review that offers historical context from a retail perspective.

1.2 A Brief History of Retail

Although stores can be traced back as far as 3000 B.C.,¹² a brief history of retail from the nineteenth century to the present will be offered here to offer context for the development of contemporary retail design practices. The history of retail has primarily followed the same pattern in most cultures: "Every developing society goes through the process of moving trade indoors, from public markets and bazaars to specialized stores. And these stores eventually become bigger, more complicated collections of articles for sale."¹³ The historical context here will begin with the state of retail prior to the Industrial Revolution, examine how industrialization affected retail, and then trace how retail has evolved into its current state. The history begins broadly with retail's origins in arcades and marketplaces and addresses general trends in retail over time. The focus progressively narrows to contemporary retail trends that are most relevant to the scope of the present study.

¹² Fernandez, *The Specialty Shop*, 11.

¹³ Sharon Zukin, *Point of Purchase: How Shopping Changed American Culture* (New York: Routledge, 2004), 12.

The Industrial Revolution and Its Effect on the Retail Industry

Prior to industrialization, retail was primarily comprised of craft- and tradespeople, such as tailors, cobblers, and metalworkers, who traditionally sold their goods directly from workshops that were often part of their home. The goods they produced were usually unique, oftentimes commissioned, and created on a small-scale. Into the beginning of the 19th century, most of the workshop/stores were concentrated in cities. Much like today, these stores contributed to the architectural fabric of these cities, with the stores occupying the ground floor spaces of domestic buildings.¹⁴ Little attention was paid to the actual design of the stores; products were often simply displayed in the boxes or barrels in which they had been shipped in.¹⁵

Towards the end of the eighteenth century, bazaars began to appear in England, referencing the types of marketplaces that appeared in Eastern cultures and foreshadowing the eventual development of the arcade. Bazaars, often more than one story in height, were marketplaces that served as a convenience to customers and merchants alike by consolidating a variety of vendors and goods in one place. Such marketplaces were some of the first instances where conscious design decisions had to be made about the retail environment.¹⁶ Urbanization and mass-production associated with industrialization created a new consideration of the retail environment. Increasing populations in towns and cities resulted in an increase in demand for consumer goods, and factories offered a means for mass-producing and

¹⁴ Rodney Fitch and Lance Knobel, Retail Design (New York: Whitney Library of Design, 1990), 10-12

¹⁵ Fernandez, The Specialty Shop, 12.

¹⁶ Fitch and Knobel, Retail Design, 11.

affordable goods. The increase in both supply and demand contributed to increased competition and forced merchants to consider the design and appearance of their stores in order to compete in the marketplace.¹⁷

Early 19th Century: The Age of the Arcade

In the beginning of the nineteenth century, arcades became more formalized versions of the bazaar, garnering interest from the architectural community because of the fascination associated with creating novel public spaces. Arcades were essentially covered thoroughfares lined with shops selling relatively inexpensive goods, and often connected streets together.¹⁸ Paris and London especially experienced the influx of the arcade, with fifteen arcades being opened in Paris alone within a span of twenty years (1820-1840). This pattern was also later seen appearing in other cities around the world.¹⁹

In bringing the shopping experience indoors, arcades offered some of the first opportunities for shopping to become a leisure activity and facilitated the development of the modern shopping mall.²⁰ The Crystal Palace, built for The Great Exhibition of 1851 in London, can be seen as one pivotal gesture that preempted modern shopping in its grandiose display of goods in an architecturally interesting environment. Innovations in glass and steel structure facilitated the movement of the arcade as a glass-covered thoroughfare to full-fledged glass buildings. The influences of the Crystal Palace and the arcade

¹⁷ Fernandez, The Specialty Shop, 12.

¹⁸ Fitch and Knobel, Retail Design, 11.

¹⁹ Louise Wyman, "Crystal Palace," in Harvard Design School Guide to Shopping, eds. Chung, Inaba, Koolhaas, Leong and Cha, 229-30.

²⁰ Stephen A. Kliment, Vilma Barr and Jerde Partnership International, Building Type Basics for Retail and Mixed-Use Facilities (Hoboken, New Jersey: John Wiley & Sons, Inc., 2004), 16.

can be identified in many of the atrium shopping malls and modern shopping centers that would evolve.²¹

Mid-19th Century: The Department Store

The middle of the nineteenth century witnessed a shift in thinking, both in retail design and the shopping experience itself, with the development of the department store. More attention began to be paid to the interiors of the stores themselves, rather than the macro-scale interest in the overall architectural experiences associated with arcades. The opening of Bon Marché in Paris (1860) “pioneered the idea of the store as purposely designed for fashionable public assembly rather than just a means of supply.”²² Competition arose in Paris with the opening of Le Printemps and La Belle Jardiniere several years later, while similar establishments were also appearing in other large cities around the same time, including London, New York and Chicago. With this altered perspective and attention paid to the design of the store itself, focus was directed at attempting to make middle-class goods appear luxurious, with the aid of the store’s interior. As one example, Selfridge’s in London wooed the new middle and lower-class “with sophisticated window dressing, interior displays, colour-coordinated carpeting, wrapping paper and string, delivery vans and notepaper.”²³ Whereas department store interiors had previously resembled little more than warehouses, focus was certainly trending toward purposefully designed interiors that provided more visually appealing context for the goods being sold.²⁴ The department store came to be viewed as

²¹ Wyman, “Crystal Palace,” 229-30, 240.

²² Fitch and Knobel, Retail Design, 11.

²³ Fitch and Knobel, Retail Design, 12.

²⁴ Morris Ketchum Jr., “Shops and the Market Place,” *Architectural Record* 124, no. 4 (Oct. 1958): 200-201.

offering a high-quality shopping experience that was characterized by carefully designed store windows, displays, and interiors paired with catered customer service.²⁵

Department stores experienced their “golden age” from the late nineteenth century into the early twentieth century, with technological advances allowing department stores to become even more impressive. Plate glass led to the elevated importance of the shop window, with well-designed window displays turning “window shopping” into an activity in its own right. Atrium construction and electric lighting allowed stores to physically increase in size and appear even larger and more incredible.²⁶ The introduction of the escalator contributed to the increased scale and grandeur of the department store. The escalator was patented in 1859, but did not appear in department stores until the late 1890s and early 1900s. Compared with elevators, escalators had a profound impact on the spatial experience within the retail environment. Whereas elevators can only carry a small number of passengers at a time and represent a segmented division between floors in a building, the escalator “efficiently creates fluid transitions between one level and another and even blurs the distinction between separate levels and individual spaces.”²⁷ The advent of air conditioning in the early twentieth century also had profound implications for retail venues, especially department stores. Mechanically cooled air allowed store to expand significantly, since access to natural ventilation was no longer required, and afforded more pleasant ambient temperatures, resulting in a

²⁵ Fitch and Knobel, Retail Design, 12.

²⁶ Zukin, Point of Purchase, 19-20.

²⁷ Srdjan Jovanovic Weiss and Sze Tsung Leong, “Escalator,” in Harvard Design School Guide to Shopping, eds. Chung, Inaba, Koolhaas, Leong and Cha, 338.

significantly more comfortable and enjoyable shopping experience.²⁸ It was these technological advances in construction in combination with the new mindset that perceived the department store as the quality source for luxury goods that turned department stores into “theaters of consumption.”²⁹

Late 19th – Early 20th Century: The Chain Store

Simultaneous to the evolution of the department store was the development of the chain store on a somewhat opposite trajectory: “In place of a designed environment, personal assistance, and the trappings of luxury, most early chain stores were rather basically appointed and architecturally undistinguished.”³⁰ The first Woolworth’s, a “five and dime” and miscellaneous goods store, opened in 1879 in Utica, NY, and by 1919, there were 1,081 of them. Needless to say, the idea and appeal of the chain store was becoming popular. Chain stores were targeted towards the working-class and were appealing because of the familiarity associated with the brand. The storefronts of these chain stores usually consisted of a recognizable color scheme and typeface, with some becoming iconic (i.e. F.W. Woolworth, Boot’s The Chemist); some argue that it was these early branding techniques contributed to laying the foundation for the importance of branding and identity present in retail today.³¹

By the 1920s, the storefronts comprising “Main Street” in the United States were often designed by the contractors who installed them, but they were

²⁸ Sze Tsung Leong and Srdjan Jovanovich Weiss, “Air Conditioning,” in Harvard Design School Guide to Shopping, eds. Chung, Inaba, Koolhaas, Leong and Cha, 93, 108-12.

²⁹ Zukin, Point of Purchase, 20.

³⁰ Fitch and Knobel, Retail Design, 12-13.

³¹ Fitch and Knobel, Retail Design, 12-13.

beginning to reflect the larger changes and movements occurring in architecture. Despite changing exteriors, “no corresponding change in the store interior was considered necessary and no particular study was given to materials, general store design or lighting or color.”³² This lack of interest in the store interiors did not last for long, however, with the impact of now-ubiquitous mass-produced goods. Large-scale production meant that goods were all the same in different stores, so shopkeepers needed a means for differentiating themselves in the marketplace. Some even viewed the influences of Modernism on retail architecture as a standardization of even the buildings themselves, as with chain stores. This similarity offered even more impetus for addressing the interior of the stores. In the context of mass-produced products and buildings, interior design fulfilled the need for differentiation and became a means for crafting unique shopping experiences.

Previously, stores had rarely been designed professionally because architects had shown little interest in the retail environment and shopkeepers could not afford design services. The culmination of a market dominated by mass-produced goods and the Great Depression hitting in 1929 led a few innovative shopkeepers to collaborate with architects and designers, in order to address the design and function of stores and remain competitive during difficult times. Customers responded well to intentionally designed stores and displays for mass-produced products and sales consequently increased. From that point forward, the design of the retail interior was seen as a means for differentiating oneself from other stores.³³

³² Fernandez, The Specialty Shop, 13.

³³ Fernandez, The Specialty Shop, 14.

By the end of the 1930s, the United States experienced a transformation of the storefront due to innovations in steel and glass. The first arcade-style storefronts began appearing in the U.S. in the 1930s, usually featuring expansive glass doors and recessed entryways that allowed entire storefronts to function as shop windows. The new interest in the design of the retail interior was complimented by this new goal to put the entire store on display.³⁴ Despite the newfound interest in the interior, focus shifted to the design of shopping centers and would come to dominate the post-WWII years.

Post-WWII: Self-Service Retail and Suburban Shopping Centers

Although the architectural community was highly engaged in the design of suburban shopping centers following the war, the transition to a self-service retail model significantly impacted the way retail interiors were designed. By the 1950s, retail was moving away from a sales model that required one-on-one, personal customer service. Retailers found that if their stores featured more open displays that customers were able to freely access, they could help themselves in selecting merchandise rather than constantly relying on salespeople.³⁵ The retail interior had traditionally been designed to support a high level of customer service, characterized by sales counters, display cases, and product storage that salespeople would use for staging a sale, so shifting to a self-service model had significant design implications. In addition to more open and accessible product displays, information labels and price tags provided customers with the knowledge that previously would have been

³⁴ Fernandez, The Specialty Shop, 14.

³⁵ Hrant Pasdermadjian,, The Department Store: Its Origins, Evolution and Economics (New York: Arno Press, 1976), 178.

exchanged through interaction with sales associates.³⁶ The new self-service model ultimately resulted in retail interiors designed to guide customers in a more self-directed shopping experience, rather than facilitating interactions between sales staff and customers.

Beyond self-service retail, a few key events sparked widespread consumerism and the shopping center phenomenon. Following the war, the government passed the Serviceman's Readjustment Act (the "G.I. Bill") in 1944. This bill provided veterans with loans for the purposes of buying homes and businesses in the post-war period. The incentive resulted in thousands of veterans returning from the war and buying cars and homes in the suburbs, and the resulting baby boom. Shopping centers started to become popular, thanks to increased demand from the loans and population growth, and increased mobility from the rise in car ownership.³⁷ In the midst of this spreading of shopping centers, department stores that had previously only accepted cash began offering purchases be made on credit. Credit sales had a profound effect on the retail industry: "consumer credit on a mass basis instantly magnified the purchasing power of consumers and provided additional growth to the rapidly expanding shopping center industry."³⁸

In Europe in the 1950s, pedestrian-only, town center shopping centers were dominant, whereas widespread car ownership led to the development of more fully-enclosed, suburban shopping centers in the U.S. It has been speculated

³⁶ Sophie Duibuisson-Quellier, "The Shop as Market Space: The Commercial Qualities of Retail Architecture," in Boutiques and Other Retail Spaces, eds. Vernet and de Wit, 20-24.

³⁷ Kliment, Building Type Basics, 18.

³⁸ Kliment, Building Type Basics, 20.

that the enclosed, suburban shopping centers appeared later in Europe because widespread car ownership caught on later for Europeans. In the U.S., the notion of the shopping center evolved into the open strip mall (as opposed to the fully-enclosed mall) along the West Coast where the weather allowed them to be open, while the East Coast predominately still had enclosed shopping centers at this time.³⁹ Unfortunately, with the growth of the shopping center, many stores had moved out of downtown business districts and neighborhoods to the detriment of urban economies.⁴⁰

1960s: The Boutique

The development of boutiques in the 1960s could be viewed as a reaction to negative impacts of the shopping center trend, aiming to make specialty goods accessible.

The boutique...was the humble descendant of two specific types of retail. The first, found in the arcades of the metropolitan centres of the nineteenth century, was the small shop with carefully crafted interiors purveying specialist commodities. The second was the appended *prêt-à-porter* concern of *haute couture* houses of the early twentieth century, offering well-designed accessories rather than *couture* at affordable prices.⁴¹

Boutiques appeared in England, being first noted in 1957, as specialized retail outlets often within a department store that sold ready-to-wear goods rather than the mass-produced items that represented the majority of goods being sold. However, before boutiques had become more widespread, Coco

³⁹ Fitch and Knobel, Retail Design, 13.

⁴⁰ Zukin, Point of Purchase, 23.

⁴¹ Mark Pimlott, "The Boutique and the Mass Market," in Boutiques and Other Retail Spaces, eds. Vernet and de Wit, 1.

Chanel's Maison Couture was a boutique that sold perfume and accessories in 1929.⁴²

Rather than the interior design of these boutiques shops serving merely to maximize sales, these retail interiors began to play a larger role: "the interior of the shop signified the boutique."⁴³ The interiors became an expression both of the boutique owners, as well as a reflection of the interests and identities of those who shopped there. The clothing store Fiorucci, opened in 1976, was one instance where retail came to serve as almost a cultural center. The retailer had interiors designed by the likes of Ettore Sottsass, among others, with the shops being about much more than the clothing for sale. "[Fiorucci] becomes the meeting place of the New York artistic community. Warhol launches his magazine *Interview* from Fiorucci. Fiorucci is officially 'The place TO GO.' Like Studio 54."⁴⁴ The relation to Studio 54 highlights the blurring between retail and nightclub that occurred during the height of the boutique. The Beatles also had a boutique where the sale of product was not the primary goal. "[Apple] was an expression of individuality which people could touch and share...an ideal outlet for fan/consumer identification. The boutique depended on the personality of its proprietors."⁴⁵ In the case of both Fiorucci's cultural hub and The Beatle's boutique, retail was beginning to serve the greater purpose of self-identification, perhaps foreshadowing the lifestyle branding that would come later. The true one-off boutique was a relatively short-lived phenomenon. The boutique model, however, has survived to the

⁴² Pimlott, "The Boutique and the Mass Market," 4.

⁴³ Pimlott, "The Boutique and the Mass Market," 6.

⁴⁴ Claudio Marengo Mores, From Fiorucci to the Guerilla Stores: Shop Displays in Architecture, Marketing and Communications (New York: Rizzoli, 2006), 64.

⁴⁵ Pimlott, "The Boutique and the Mass Market," 4.

present, with the notion of a boutique often being used as a means for individualizing retail outlets in a market dominated by chains.⁴⁶ Such boutique strategies were especially visible in the luxury brand boom of the 1980s and 1990s.

1980s - 1990s: The Luxury Brand

The classic luxury brands had been a mainstay in the world of retail since as early as the end of the nineteenth century. The first international luxury brands included Louis Vuitton's first store in London in 1885, Cartier in London in 1906 and New York in 1907, and Dunhill in New York and Paris in the 1920s. However, the 1980s were marked with an influx of luxury brand stores, and the rise of high-end shopping districts.

Brand stores aggregated into brand zones, mutually reinforcing each other's value while competing ferociously for customers. Areas like Madison Avenue in New York, the Ginza in Tokyo, Bond Street in London, the Champs-Élysée in Paris, Rodeo Drive in Los Angeles are solely devoted to shopping as a global urban activity.⁴⁷

The development of these luxury brand stores introduced an interesting dichotomy in retail interior design strategy. Throughout the 1980s, some stores, like Giorgio Armani and Louis Vuitton, valued having cookie-cutter stores that all resembled one another, while other stores, like Esprit, were commissioning brand-name architects in an attempt to design unique retail outlets for each location.⁴⁸

⁴⁶ Pimlott, "The Boutique and the Mass Market," 6, 12.

⁴⁷ Hiromi Hosoya and Markus Schaefer, "Brand Zone," in Harvard Design School Guide to Shopping, eds. Chung, Inaba, Koolhaas, Leong and Cha, 166.

⁴⁸ Mores, From Fiorucci to the Guerilla Stores, 10.

Another interesting retail interior tactic that appeared around the same time was the use of minimalist, art-gallery like spaces: "...since the late 1980s...the culture of shopping has turned Modernism and Minimalism into the perfect background for the brand."⁴⁹ The interiors were characterized by monochromatic, neutral, and often white backdrops serving to highlight the product and allow it to stand out and speak for itself. John Pawson's Calvin Klein store on Madison Avenue in New York (1995) is often considered the epitome of this use of minimalism as a retail design strategy. Since the 1990s, there has been a predominant focus on using the store interior to communicate the brand identity rather than trying to represent the product. Towards the end of the decade, some reacted to and deviated from the minimalist trend, sometimes even taking exaggeration to the extreme.⁵⁰ The decision of whether to provide a neutral backdrop or visually complex interior environment has continued into the present.

2000s: "Epicenters," Not Flagships

The luxury brand and its practice of creating "flagship" stores was arguably redefined by Rem Koolhaas and his body of work for Prada. With brands opening so many stores, retailers were forced to rethink how they could differentiate one store from another. Koolhaas studied this concept in much depth, and sought to differentiate Prada's typical stores from its unique, flagship stores. Koolhaas, in conjunction with Prada, coined the term "epicenter" for these new flagships. According to Koolhaas,

⁴⁹ Mores, From Fiorucci to the Guerilla Stores, 83.

⁵⁰ Mores, From Fiorucci to the Guerilla Stores, 10, 76, 73, 87.

...the epicenter store becomes a device that renews the brand by counteracting and stabilizing any received notion of what Prada is, does, or will become. The epicenter store functions as a conceptual window: a medium to broadcast future directions that positively charges to the larger mass of typical stores.⁵¹

With this approach to retail design, the interiors again become much less about actually selling product and more about creating centers of activity. Even more so than in the 1980s, retailers have commissioned big-name architects to design buildings and interiors in a similar vain. To name a few, Frank Gehry supervised Issey Miyake, SANAA for Christian Dior, and Renzo Piano for Hermès.⁵² Big-name commissions aside, retail in general has turned to design as a way to enhance the shopping experience, reinforce brand, and ultimately increase revenue.

Present and Future Directions

Present-day retail can be characterized by this heightened awareness for design, in addition to the dominance of the chain retailing model, reactionary trends such as guerilla and pop-up stores, and the continued growth of online shopping. Considering at the state of retail, society has reached a point where shopping is literally everywhere:

Through successive waves of expansion – each more extensive and pervasive than the previous – shopping has methodically encroached on a widening spectrum of territories so that it is now, arguable, the defining activity of public life...Presently, shopping is expanding into every program imaginable: airports, churches, train stations, museums, military bases, casinos, theme parks, libraries, schools, universities, hospitals.⁵³

⁵¹ Rem Koolhaas, Jens Hommert, Michael Kubo and Prada, Projects for Prada, Part I (Milano: Fondazione Prada, 2001), unpaginated.

⁵² Mores, From Fiorucci to the Guerilla Stores, 28.

⁵³ Sze Tsung Leong, "...And Then There Was Shopping," 129, 134.

Coupled with shopping's pervasiveness, chains dominate over independent retailers. It becomes a moral issue when one considers that brand standards result in retail outlets that look virtually the same regardless of the locale. Chain retail has even been compared with the fast food chain method: "The basic thinking behind fast food has become the operating system of today's retail economy, wiping out small businesses, obliterating regional differences, and spreading identical stores throughout the country like a self-replicating code."⁵⁴ Retailers therefore leverage interior design as a tool either to establish familiarity, differentiate between stores, and attract customers to their stores.⁵⁵

One recent trend, which is partially in response to the current state of retail, is the notion of guerilla, or pop-up retail. The movement can be traced back to 2000, when the shoe manufacturer, Camper, opened a temporary store in Milan, while its permanent location was under construction. The temporary store moved in to an existing space where interior architect and designer Marti Guixé painted the walls a light color, used shoe boxes to construct display tables, and prompted customers to leave graffiti on the walls. Within a short period of time, the temporary store saw some of the highest turnover, even over other permanent Camper locations throughout Europe.⁵⁶

Comme des Garçons, however, is credited as the first true guerilla store. The clothing store was radical in its approach to retail since the 1970s, but owner Rei Kawakubo, opened the first pop-up store in 2004. Rather than focusing on

⁵⁴ Eric Schlosser, Fast Food Nation (Boston : Houghton Mifflin, 2001), in Clare Dowdy, One-Off: Independent Retail Design (London: Laurence King Publishing Ltd., 2008), 7.

⁵⁵ Dowdy, One-Off, 10.

⁵⁶ Winkler, Shop Design + Public Interior, 99.

the container and the content, the idea of guerilla retail shifted the focus towards more of an event.⁵⁷ Perhaps as a backlash towards the standardization associated with chain retailing, the aim of Comme des Garçons pop-up stores was to “encourage the local spirit and emphasize the *genius loci*.”⁵⁸ Kawakubo even developed a set of guidelines for guerilla retail, including that a pop-up store should not stay in one location any more than a year, and that the interior design should rely heavily on the existing space that is taken over.

This form of retail has set a precedent for pop-up shops that many have followed in recent years. Pop-up stores are usually off the main street, away from the main shopping district in an area. Their durations vary anywhere from a few days to a period of months. The interiors associated with guerilla retail are usually not heavily designed and take advantage of the existing space that is being used. Oftentimes, the main driver in opening a pop-up shop is for public relations purposes for the brand, rather than achieving large volumes of sales from the pop-up location. This motivation has become apparent in recent years, with many big-name brands, including Target or Levi’s, using pop-up stores as a means for redefining their brands.⁵⁹ It will be interesting to witness the evolution of the pop-up trend, as well as the greater direction of retail design as a whole.

Although internet retailers are beyond the scope of study, it is worth mentioning how the prevalence and growth of online shopping is impacting

⁵⁷ Mores, From Fiorucci to the Guerilla Stores, 149, 15.

⁵⁸ Mores, From Fiorucci to the Guerilla Stores, 149.

⁵⁹ Dowdy, One-Off, 161.

and challenging physical retail spaces. The technology of the internet allows consumers to cross-check pricing more easily, offers the convenience to shop wherever and whenever they want, and it grants consumers access to virtually an infinite selection of products. The internet also supports features that brick and mortar stores are physically incapable of. For example, Amazon is essentially an online catalogue, but is able to offer an “infinite array of goods” that could never be captured in a printed catalogue. Ebay began using the internet to create “a communal trading post where consumers...could buy and sell hard-to-find goods,” but has evolved into a full-blown trading platform where some merchants have gone full-time running virtual storefronts.⁶⁰ These efficiencies and conveniences of online shopping are countered by several shortcomings. Virtual stores cannot yet replicate the hands-on, tactile experience, the instant gratification, or the in-person social interaction associated with shopping in a brick and mortar store.⁶¹ Luxury retailers especially struggle with the lack of tactile interaction because of the limitations of communicating intangible characteristics of luxury goods in web format. Continually expanding capabilities in web design have certainly helped luxury retailers in differentiating themselves online, however it remains difficult to communicate nuance and novelty as effectively online as in a physical store.⁶²

Researchers are becoming increasingly interested in when and why consumers choose to shop either virtually or in-person and are looking into the complex dynamic between so-called “clicks and bricks.” The trend for the near future appears to be toward a multi-channel, “clicks-and-mortar” approach,

⁶⁰ Zukin, Point of Purchase, 232-38, 244.

⁶¹ Paco Underhill, Why We Buy (New York: Simon & Schuster, 1999), 218.

⁶² Zukin, Point of Purchase, 240-41.

where retailers focus their energies on a consistent message throughout multiple outlets, rather than focusing solely either on a virtual or physical store.⁶³ Oki-ni is one example of a retailer that has adapted to address this multi-channel approach, having developed a model suggestive of the direction retail interiors may be headed in the future. The primarily online retailer has some physical locations that “function more as show rooms than as retail outlets, since they have virtually nothing for sale in them...[They are not boutiques, but physical extensions of an e-shop].”⁶⁴ These shops provide consumers with a physical environment in which they can experience the brand and interact with the products, along with laptops for placing orders online. It is as if the physical store acts as a means for browsing the retailer’s website in real life.⁶⁵ As seen with stores like Oki-ni, physical stores today are responding and adapting to compete with and supplement online retail. With consideration for the rapidity with which technology is evolving, however, one can only imagine what will be possible in the more distant future; physical stores may become unnecessary. At least for the time being, the tangible experience of a physical store is unmatched by online shopping.

⁶³ Rajasree Rajamma, Audhesh K. Paswan and Gopala Ganesh, “Services Purchased at Brick and Mortar Versus Online Stores, and Shopping Motivation,” *Journal of Services Marketing* 21, no. 3. (2007): 200-212; Yvonne Court, “Online Retailing: The Impact of Click on Brick,” *Future of Retail Property* (London: BCSC (British Council of Shopping Centres), 2006); Khawaja A. Saeed, Varun Grover and Yujong Hwang, “Creating Synergy With a Clicks and Mortar Approach,” *Communications of the ACM* 46, no. 12 (2003): 206-11.

⁶⁴ Duibuisson-Quellier, “The Shop as Market Space,” 26; David Vernet and Leontine de Wit, “Case Studies: Oki-ni,” in *Boutiques and Other Retail Spaces*, eds. Vernet and de Wit, 134.

⁶⁵ Duibuisson-Quellier, “The Shop as Market Space,” 27, 137.

1.3 The Intypes Teaching and Research Project

This thesis is being written in contribution to the ongoing Intypes (Interior Archetypes) Teaching and Research Project.⁶⁶ The Intypes Project was initiated in 1997 at Cornell University, seeking to “[create] a typology of contemporary interior design practices that are derived from reiterative historical designs that span time and style and cross cultural boundaries.”⁶⁷ Through this typology, archetypes that have not previously been named are identified in contemporary interior design practice, “thereby providing designers with an interior-specific, history-specific, and contemporary design-specific vocabulary.”⁶⁸ Thus far, around 70 archetypes have been identified and named by the Intypes research group. The project is innovative in its creation of a new knowledge base for the creative dimension of design and its potential for furthering design criticism. The main deliverable of the project is the website, where the intypes are presented: www.intypes.cornell.edu.⁶⁹

Retail is an important topic to be studied and an important practice type to be included in the Intypes Project. This thesis will identify new intypes in the context of retail that have not been previously been named, in addition to identifying existing intypes as they appear in retail applications. The intention is to research retail through the lens of the current methodology and theoretical approach of the Intypes Project in order to build upon the previous thesis written on the topic. The intypes identified will become part of the

⁶⁶ See Jan Jennings, “A Case for a Typology of Design: The Interior Archetypes Project,” *Journal of Interior Design* 32, no. 3 (2007).

⁶⁷ Jan Jennings, “About the Research,” *Intypes*, accessed Sept. 15, 2010, <http://intypes.cornell.edu/research.cfm>.

⁶⁸ Jan Jennings, “About the Research.”

⁶⁹ Jan Jennings, “About the Research.”

greater Intypes knowledge base available through the project's online database, thus adding to the typology and vocabulary for both academia and professional practice.

1.4 Methodological and Theoretical Approaches

Methodological Approach

The methodological approach of the Intypes project is one of typology, which is primarily a means of classification.⁷⁰ Identifying clusters of design traits has several inherent benefits. A typology offers one the ability to interpret visual information, and offers another perspective for describing, analyzing, and criticizing both historical and contemporary interior design practices. By making apparent commonalities and connections between design practices, a typology also encourages analysis of complex relationships.⁷¹ Behavioral research typically conducted by environmental psychologists has been the dominant body of knowledge available to and acknowledged by the interior design discipline.⁷² The ability to use typology as a methodology enables research of the creative dimension of design and allows for connections to be made between contemporary interior design practices and their historical precedents. Typology, in the form of archetypes, also provides a vocabulary for the study, practice, and criticism of historical and contemporary interior design.⁷³

⁷⁰ Jan Jennings, "Naming Design Practices." Communicating (by) Design: proceedings of the colloquium "Communicating (by) Design" at Sint-Lucas Brussels from 15th – 17th April 2009. (Brussels: Hogeschool voor Wetenschap & Kunst; Gent: School of Architecture Sint-Lucas; Göteborg: Chalmers University of Technology, 2009), 146.

⁷¹ The methodology and theoretical approach for the Intypes Projects is discussed in-depth in Jennings, "A Case for a Typology of Design," 50.

⁷² Jan Jennings, "Naming Design Practices." 145.

⁷³ Jennings, "A Case for a Typology of Design," 52-53.

Theoretical Approach

This notion of typology is based in a theoretical framework of historically-based design traits that are developed over time. The framework is derived from George Kubler's *The Shape of Time*, and his premise that "design traits can be seen as a continuum or a series of replications."⁷⁴ For the framework of the Intypes Teaching and Research Project, this proposition is extrapolated into three primary assertions:

- 1) contemporary interior design has historical scaffolding;
- 2) design traits can be identified from design practice; and
- 3) a sequence of design reiterations by architects and designers can be traced through time.⁷⁵

Identification of common traits from reiterative retail design practices over time form the theoretical basis for the study.

Research Protocol

In order to uncover these reiterative design practices, a series of methods are employed:

- 1) Primary (trade magazines) and secondary source materials are analyzed in order to develop a collection of traits.
- 2) Composites of traits that begin to represent dominant characteristics of design practices repeated over time are identified.
- 3) Traits are isolated, defined, named, and illustrated through examples presented chronologically.

⁷⁴ George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 1962), 31-82 in Jennings, "A Case for a Typology of Design," 50.

⁷⁵ Jennings, "A Case for a Typology of Design," 51.

- 4) Proposed (draft) archetypes are presented to the Intypes research group.
- 5) Observational field studies are conducted in order to compare archetypes developed through photographs with actual installations.
- 6) Revisions are made based on the field studies.
- 7) Intypes are prepared for presentation on the website.⁷⁶

Primary source materials surveyed include *Interior Design* and *Architectural Record*, in addition to retail-specific publications like *Visual Merchandising and Store Design*. A collection of images of designed interiors was developed by collecting samples of images from each decade in order to identify commonalities and classify images. Once commonalities became apparent, additional imagery was collected to search for evidence that these classifications may be in fact become potential archetypes. The primary source imagery was cross-referenced with secondary sources, which were primarily photograph-based trade books.⁷⁷ On-site field studies were also crucial for confirming or debunking potential archetypes, by testing highly staged architectural photographs against the actual built projects.⁷⁸

Naming was one of the most important aspects of the study. Intypes were given mnemonic names, so that pre-existing associations will assist users in remembering the names and definitions of the various archetypes. These names were paired with a thumbnail icon, which adds another level of

⁷⁶ Jennings, "A Case for a Typology of Design," 54.

⁷⁷ Jennings, "A Case for a Typology of Design," 54.

⁷⁸ Jennings, "A Case for a Typology of Design," 57.

meaning by providing a simple visual association.⁷⁹ The names were mainly developed in dynamic meetings of the larger Intypes research group, resulting from interactive, collegial discussions.⁸⁰ When complete, the name, icon, image evidence presented in chronological sequence and a description of the development of the intype are all uploaded to the website.

1.5 General Literature Review

The general literature review presented here consists of seminal sources relevant to the history and evolution of retail as an interior design practice type as well as literature that informs the study of contemporary retail design. Each intype chapter will have a dedicated, more specific review of the literature pertinent to the history of that particular intype.

Primary Sources

Several trade magazines were examined as primary source materials in order to gather a collection of images of the retail interior design projects that were published each year from 1950 to the present. These publications serve as essential references in the field of interior design for visually documenting featured projects on a monthly basis. In addition to this application in industry, the magazines represent for the Intypes project a repository of imagery that enables researchers to collect photographs over time and document the historical evolution of design practices. Between the three main primary source publications referenced, over 1,500 issues were examined in order to collect photographs of published retail interiors. The collection of images

⁷⁹ Jennings, "Naming Design Practices," 146.

⁸⁰ Jennings, "A Case for a Typology of Design," 55.

gathered was then analyzed to identify common traits and typologies that could be traced over time. The strongest of these typologies became the named intypes presented in this thesis.

Interior Design is one of the primary trade magazines catering to the interior design industry. It has been in publication since 1932 and features the top professionally design projects from all of the major practice types, including workplace, hospitality, healthcare and retail. Access allowed issues from 1960 to the present to be examined, resulting in a thorough, chronological photographic documentation of published retail interiors over the past fifty years. Although retail projects were featured in the publication over the full span of fifty years, the frequency of their inclusion increased over the past two decades. *Interior Design* provided the most comprehensive collection of interior imagery of all the primary sources.

Although a more architecturally-focused trade journal, *Architectural Record* featured interior projects in most issues and is considered a main reference for top design projects both in professional architecture and interior design practice. It has been in publication since 1891, but issues dating from 1950 to the present were surveyed for this study. Often reflecting the broader interests of the architectural community—such as the trend towards suburban shopping centers and malls, or more recently the popular starchitect-designed flagship retail buildings—the journal has occasionally lacked photographic evidence from the shop interiors themselves. Overall, fewer retail projects were featured in *Architectural Record* than in *Interior Design*. Despite architectural trends

and lesser coverage, the survey nonetheless contributed significantly to the chronology of published retail interiors.

Interiors magazine was another interior-focused trade journal that went out of publication in the early 2000s, but featured retail projects fairly consistently while still in publication. Fewer images were featured with the projects that were published, but the survey produced additional evidence for retail design practices in the 1980s and 1990s.

Visual Merchandising and Store Design (VMSD) was consulted as a trade journal for retail design and visual merchandising. Although *VMSD* is one of the leading resources in the retail industry, the search was somewhat unproductive for the purposes of this study. The magazine tends to feature more lower-end retail projects, includes less imagery of featured retail interiors, and focuses more on products and fixtures for retail displays rather than the overall interior design of the stores themselves.

Secondary Sources

The secondary sources consulted include seminal literature in the field of retail interior design, as well as other sources that were helpful in understanding the context of retail design. Critical commentary is offered describing how each of the sources informed the study.

The Harvard Design School Guide to Shopping (2001), edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong, Tae-Wook Cha, and others is a landmark book on retail design and shopping's evolving role in

society. The book is comprised of a collection of hybrid visual and verbal essays that take interesting perspectives and make unexpected arguments about shopping. Probably the most well-known thesis from the book is that shopping has become the defining public activity of present-day culture. Other assertions include how air conditioning promoted leisurely shopping as an activity thanks to added thermal comfort, and how the escalator revolutionized the department store by fluidly connecting multiple floors of expanding stores. Many of these essays offer historical context for the evolution of retail interiors over time.

Claudio Marengo Mores' *From Fiorucci to the Guerilla Stores: Shop Displays in Architecture, Marketing and Communications* (2006) is similar in format to *The Harvard Design School Guide to Shopping* in its hybrid pairing of imagery with bodies of text. The book takes a critical look at retail design's evolution beginning with Fiorucci boutiques in the 1970s, as the title suggests, and traces its development into the modern day guerilla and pop-up retail trends. One of the themes woven throughout the chapters is the intersection of architecture and fashion, as well as their convergence with art. The book was most informative to the recent history of retail design.

With boutiques being the main topic, David Vernet and Leontine de Wit's *Boutiques and Other Retail Spaces: The Architecture of Seduction* (2007) offers a combination of essays, interviews and case studies that paint a well-rounded portrait of the history and evolution of the boutique, the role that interior design plays in boutiques, and the boutique's current state in culture and society today. One of the case studies offers some insight into the impact

of online shopping. Another of the essays does a wonderful job of explaining how the original notion of the 1960s boutique was and has been translated into a concept and image that has been used since WWII as a model for modern-day chain stores. In addition to the *Harvard Design Guide* and *From Fiorucci to the Guerilla Stores*, this publication is among the top works that discusses the design of retail interiors from an analytic perspective.

Nikolaus Pevsner includes a chapter on “Shops, Stores and Department Stores” in *A History of Building Types* (1976). The chapter provides historical context for the modern store, discussing the environments in which retailing evolved beginning with the second century A.D. The discussions regarding the development of plate glass and its application for shop windows, as well as the historical roots of basic commerce in early bazaars and marketplaces were both highly relevant to the study of contemporary retail interiors. A larger portion of the chapter, however, is dedicated to the development of the arcade and eventually the shopping mall, whose overall architecture is beyond the scope of study. Nonetheless, Pevsner’s *History of Building Types* is one of the fundamental texts outlining detailed histories of various building types.

Shopping: A Century of Art and Consumer Culture (2002), edited by Christoph Grunenberg and Max Hollein, is a collection of essays published in conjunction with an exhibit by Tate Liverpool and the Schirn Kunsthalle Frankfurt that explored the relationship between shopping, retail design and art. The essays range in topics from theory behind our consumption-driven society to various artists perspectives on the implications of consumption. Dominant themes include the historical development and context of shopping, presentation and

window displays, and artistic interpretations of shopping and consumerism (i.e. the pop art movement).

There are quite a few publications that provide guidelines for the planning, design and construction of retail interiors, including *Building Type Basics: Retail and Mixed-Use Facilities* (2004) by Stephen A. Kliment and Vilma Barr in conjunction with the Jerde Partnership International. These types of books outline the basic considerations for approaching the design process specifically in retail applications. Topics usually include discussion about store layout, façade design, materials and finishes, signage and graphics, and lighting design, among others. Guideline-style books are helpful to the study for understanding the design process and breadth of considerations involved in retail interiors, but do not usually offer any critical or analytic commentary.

The Specialty Shop (A Guide) (1955) by José A. Fernandez was a key source for offering a historical perspective on retail design. The book provides numerous photographic examples that serve as historical evidence for many of the intypes presented in this thesis, supplementing the images collected from primary sources. Fernandez also provided insight into the mid-twentieth century architect's approach to retail interiors. In a design-guideline approach, he covered design considerations for the essential components of retail interiors, including the storefront, staircases, lighting, and display.

Karl Kaspar's *Shops and Showrooms: An International Survey* (1967) is an image-based book that features photographs and brief descriptions of retail interiors from the 1960s decade. The photographs serve as supplementary

evidence to the primary source imagery, helping to account for the smaller quantity of images of retail interiors published at that time. Furthermore, the book offers an international survey of stores. This international coverage helps to broaden this study's scope by including design practices that occurred outside of the U.S. and further supports the notion that archetypical design practices often transcend cultural boundaries.

Several sources were consulted for basic architecture and design fundamentals, including Thomas Thiis-Evensen's *Archetypes in Architecture* (1987). As an inspirational piece to the founding of the Intypes Project, Evensen similarly asserts that archetypes can be found in architectural practice that transcend time and style. He analyzes archetypes in three categories, namely the floor, wall, and roof. Evensen's analyses of vertical elements in particular offer much insight into the visual and spatial effects associated with many of the archetypical practices covered in this study. His discussions are especially relevant to intypes that are founded upon basic design principles, including Marching Order, Split Column and Light Seam.

Francis Ching's *Architecture: Form Space and Order* and *Interior Design Illustrated* were two additional sources that similarly inform intypes that are grounded upon basic ordering and design principles. The former begins with basic elements of designs, including lines, planes forms, progresses to how form defines space, and concludes with the fundamental ordering principles for organizing forms in space. Ching includes architectural examples for many of the principles, placing the sometimes abstract concepts and relationships into context. The latter is a somewhat similar text, but specifically catered

towards the interior. He begins with similar design principles and proceeds to cover the necessary components for creating interior space, like building systems, lighting, furniture, and materials. Both texts informed the study of intypes that are based on basic manipulations of form in space according to design principles, namely Marching Order and Bilateral.

Sharon Zukin's *Point of Purchase: How Shopping Changed American Culture* (2004) mostly addresses the social and cultural history of shopping and the rise of consumerism, but at points discusses how aspects of the retail environment that have shaped the way we shop. The book outlines the history of shopping from the glory days of the department store to the rise of boutiques and shopping online in virtual space in the present day. Brooks Brothers, Niketown and The Gap are a few the stores that are profiled, demonstrating how store design has either helped or hurt sales, or assisted in positioning the brands within the marketplace. A chapter on online shopping offers some insight into how the internet is impacting shopping in physical stores.

Although department stores are not a primary focus, their social and design history greatly informs the study of the design of smaller stores. The historical perspective in books like Jan Whitaker's *Service and Style* (2006) outlines the development of the department store, often with sections that directly address the nature of their interior design. Whitaker features such a chapter, describing historical department interiors and the specific ways that they responded to and supported the new methods of selling. Since architects and designers became interested in the design of department stores prior to smaller shops,

department stores offer historical precedent for several of the intypes presented.

Why We Buy (1999) by Paco Underhill was not directly relevant to the study of archetypal design practices, but is worth mentioning as a landmark book about how the interior retail environment influences consumer behavior. The book revolutionized the world of retailing by studying the science of shopping. Underhill offers many design recommendations that were based on countless hours of strategic observation, interviewing, and behavioral analysis and have all increased revenue for his clients.

Katharina Winkler's *Shop Design + Public Interior: In.Between.Berlin* (2003) functions as both a guide to the city of Berlin and a cross-section of contemporary retail interiors. The most powerful aspect of the book is probably its thesis, arguing that retail interiors are "[extensions] of the public street environment...snapshots of the culture of the moment."⁸¹ Winkler also includes a discussion of Camper's temporary shoe store in Berlin, offering insight into some of the beginnings of the temporary or pop-up retail trend.

Presented as a portfolio of sorts, *Projects for Prada, Part I* (2001) by Rem Koolhaas, Jens Hommert, Michael Kubo, and Prada is an artful book that documents the work that Koolhaas and OMA have done for Prada. Having been produced by an architect and firm that both theorizes about and practices at the intersection and of architecture and fashion, the book is useful even as a primary source addressing the role that design plays in fashion retail.

⁸¹ Winkler, *Shop Design + Public Interior*, 7.

There is some explanatory text, but the book primarily presents its argument visually through photos, models and diagrams that depict the design thinking involved in creating an “epicenter” rather than a traditional flagship.

Finally, a number of image-based books were consulted throughout the research process, characterized by collections of photographs, sometimes accompanied by floor plans or other drawings, of the top recently completed retail designs. For example, Raul Barrenche’s *New Retail* (2005) provides a snapshot of retail projects from the early 2000s, framed within the context of how design is being leveraged for defining place and communicating the personalities and values of a brand. Books of this nature often include an introductory or concluding essay that either discusses issues pertinent to the current state of retail at the time of publication, ties together all of the retail projects featured in the book with some central theme, or interprets the pulse of current retail as an indicator of the future directions that retail design may take. These commentaries were helpful to the history of retail and broadened the understanding of contemporary retail design. The photographs of the retail interiors were occasionally used as supplementary photographic evidence for intypes. A sampling of some of the image-based books consulted is listed in the works cited.

1.6 Analysis and Summary of Findings

The primary source imagery from 1950 to the present and the supplementary secondary source imagery was archived and sorted into groupings based on common traits. These typologies were presented to the greater Intypes research group and the strongest were nominated to move forward for further

research. The initial classification resulted in almost twenty existing intypes that were identified in other practice types but also appear in retail interiors. The final selection of five existing intypes was ultimately selected based on quantity and quality of evidence and relevance of design strategy to the retail industry. **Table 1.1** Four intypes found to occur in contemporary retail interiors were newly identified and named. **Table 1.2** The initial abundance of intypes found to exist in retail suggests that many archetypical design practices are used in retail environments. There were several perspectives from which to consider the findings associated with these nine retail intypes: chronologically, characteristically and thematically. All three perspectives offer insight into the use of archetypical design practices in retail.

Table 1.1 Summary of Existing Intypes found in Retail



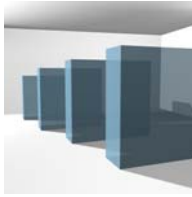


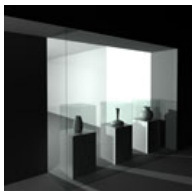
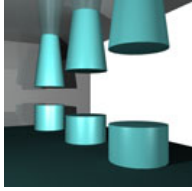
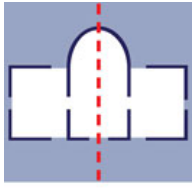

	<p>Salon, an 18th century French term for a large social room used for receiving and entertaining guests, describes the spatial composition of a commercial interior that simulates a domestic ambiance, but remains a showroom space.</p> <p>retail application</p> <p>Salon describes an elegantly furnished domestically scaled space in a retail interior that is used for the reception of clients who are treated like guests in a home.</p>
	<p>Showcase Stair is an extravagantly designed architectural feature in which the stair itself becomes a prominent display element. Its functionality is often secondary to the spatial drama created by the stair's structure, form, materials and lighting.</p> <p>retail application</p> <p>In retail, a Showcase Stair is often the most significant architectural element. It affords a high degree of visual access. In some cases, the stair also becomes an iconic symbol of the store's brand or location.</p>
	<p>Marching Order is a sequence of repeating forms organized consecutively, one after another, that establish a measured spatial order.</p> <p>retail application</p> <p>Marching Order in retail design consists of a linear series of repeating forms organized along a straight line.</p>
	<p>Light Seam is a gradient of light that defines a continuous edge of illumination between perpendicular architectural planes.</p> <p>retail application</p> <p>Light Seam in retail interiors is the illumination of the intersection of two perpendicular planes, usually to supplement general illumination, accent feature walls, or highlight particular design elements.</p>
	<p>White Out describes a space in which all planar surfaces (wall, ceiling, floor), as well as furnishings and furniture are a bleached, bright white.</p> <p>retail application</p> <p>In retail interiors, White Out is used for emphasizing product on display by creating an entirely white, neutral backdrop. The effect is achieved through white display fixtures, furniture, and planar surfaces, leaving the product and people as the only sources of color in the space.</p>

Table 1.2 New Retail Intypes

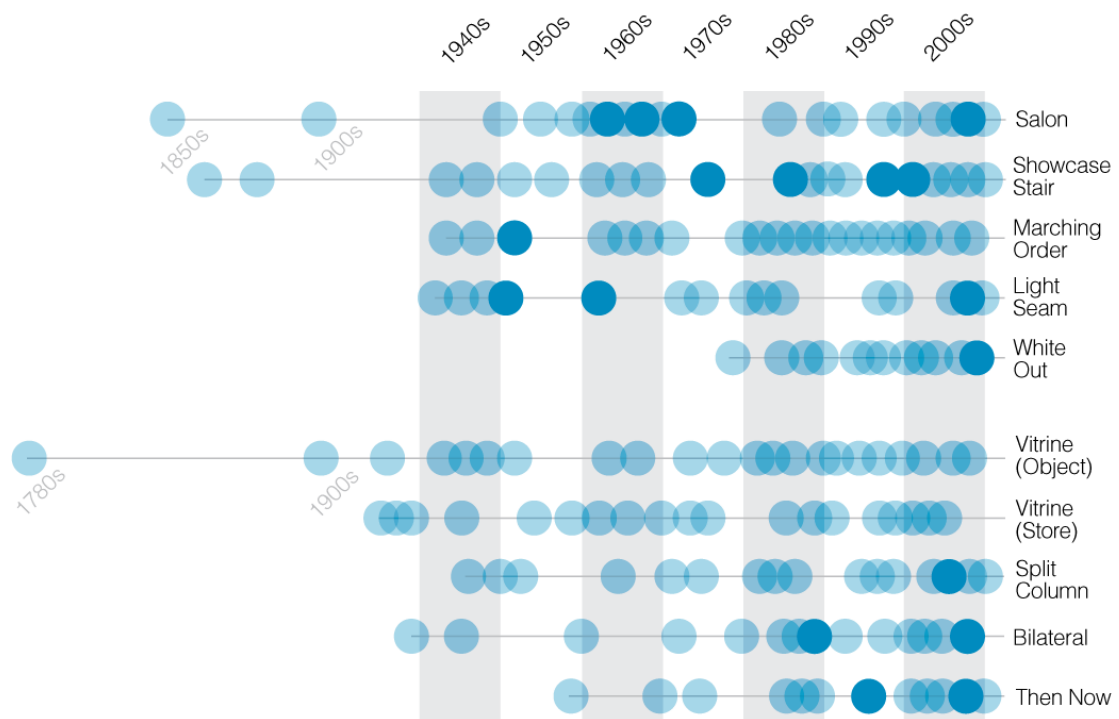
	<p>Vitrine is a glass showcase for the display of significant or ordinary objects. Vitrine manifests itself in two ways in retail applications.</p> <p>retail application Object Vitrine is a traditional, museum-style glass showcase that is used in retail interiors for displaying small and medium-sized products.</p> <p>Store as Vitrine occurs when a primarily glass façade frames unobstructed views into a store and places the shop interior itself on display.</p>
	<p>Split Column is a vertical display technique where the middle section of a columnar form is removed, resulting in a void contained within an implied column.</p> <p>retail application In retail interiors, Split Column is a custom volumetric display system that focuses attention on products displayed within the void of an implied columnar form. Split Column may appear individually, but is frequently repeated in multiples for an amplified effect.</p>
	<p>Bilateral is a design practice derived from classicism describing a floor plan that is perfectly symmetrical, each half of the plan a reflected, mirror image of the other.</p> <p>retail application Bilateral is found in retail applications as a straightforward ordering principle for deriving clearly articulated, symmetrical floor plans. The practice is most commonly found in small, narrow boutique shops where space is limited, as it often offers the most space-efficient layout.</p>
	<p>Then Now describes adaptive reuse interiors characterized by a clear differentiation between old and new interior elements, usually resulting in heightened visual contrast between a historic architectural shell and the newer contents contained within.</p> <p>retail application In retail applications, Then Now occurs when the interior of an existing building that may or may not have been architecturally or historically significant is visually separated from and contrasted with the new spatial interventions and merchandise that are displayed inside.</p>

The first and most obvious analysis of the findings was with respect to chronology. **Table 1.3** A cross-section of historical occurrence allows for comparison of the relative length of existence and consideration for why the different practices originated at given times. Historical context helps explain the varied origins. Some intypes are photo-dependent. Evidence for White Out, for example, was limited by the development of color photography. Black and white photography prior to the 1970s decade led to a lack of more historic evidence even though White Out was present in the architectural discourse earlier. Although some articles having black and white photos discuss the colors of the interiors shown in the captions, none were found to describe interiors that were entirely white. Other intypes are technology-dependent. The artificially lit Light Seam was made possible partly due to the advent of electric lighting and eventually the availability of the strip fluorescent as a linear light source. Similarly, Store Vitrine was not possible until expansive sheets of plate glass were available for all-glass storefronts. Several intypes have been somewhat ever-present. Merchants began using glass display cases to show their merchandise as far back as the eighteenth century. Even more far-reaching is Marching Order, a fundamental design principle that can be traced back to antiquity.

Trends in the architectural community and society as a whole also influenced intypes' historical chronology. Increased architectural involvement specifically in the design of retail interiors introduced new archetypical practices into store design. Split Column, as a display technique, and Bilateral, as an organizational tool, were both strategies that were more purposefully employed once architects and interior designers became more professionally

involved in the design of retail interiors. Then Now did not become an archetypical practice until later into the twentieth century, when adaptive reuse became a trend in architectural and historic preservation circles. Salon is more based in societal trends, arising out of the selling practice of the couture salons in Paris and being later adopted as a retailing model by shops in the U.S. Many of the intypes evolved with the social changes associated with the shift from high customer service to self-service, and responded in the ways in which they supported the different types of selling techniques. Marching Order and Vitrine noticeably evolved over time in response to social trends, shifting from archetypical practices of the sales counters to self-serve displays.

Table 1.3 Timeline of Intypes' Relative Historical Occurrence



A second perspective from which to consider the intypes presented is through the nature of the design characteristics associated with each practice. **Table 1.4** Some intypes represent manipulations to an interior's overall spatial quality and experience. Others directly address the techniques with which product are displayed. Several intypes are contained interior elements, such as a stair or lighting treatment. A few represent fundamental principles for organizing form in space. Some are inherently function-based, in the way that Salon facilitates a particular type of selling, Marching Order organizes circulation or product placement, or Vitrine functions as a security measure. Only a few of the intypes were exclusively based on a particular design element, such as color or light. The lesson to be learned from this breakdown of characteristics is that the nine intypes presented offer a broad swath of the diverse range of retail design practices without being skewed towards any one particular type of characteristic. At the same time, however, the table demonstrates that most design practices in retail ultimately support the greater goal of product display. As will later be discussed, this table can help inform any further study of retail as a practice type for the Intypes Project.

Table 1.4 Intypes Viewed by Design Characteristics

	Salon	Showcase Stair	Marching Order	Light Seam	White Out	Vitrine (object)	Vitrine (store)	Bilateral	Split Column	Then Now
Overall Spatial Quality or Treatment	●				●		●			●
Display Technique	●		●		●	●	●	●	●	●
Interior Element		●		●		●			●	
Ordering Principle			●					●		
Function-Driven	●		●			●				
Color-Based					●					
Lighting				●						

A third analytical perspective concerns thematic categorization of archetypical retail design practices. **Table 1.5** The consideration of archetypes thematically is admittedly qualitative and subjective. While all of the intypes contribute to each of the themes in some way, the table illuminates the particular intypes that most directly support the themes of store as facilitator of interaction, store as spectacle, and store as package. The exercise offers a useful lens for considering the underlying intentions behind the applications of these archetypes in the retail interior.

The first theme addresses the essence of interior design as a profession. Interiors are designed to support the functional requirements for carrying out daily tasks in the built environment. Retail interiors are designed to support the

selling of goods and support the nature of the interactions that customers will have with both the products and sales staff. Some intypes mediate the type of relationship and level of interaction that customers have with products. Vitrine permits viewing but not handling. Marching Order subjects product to sequential presentation. Traditional salons represented a distancing between product and consumer, where clothing was shown in a live fashion show. Several of the intypes also represent particular strategies for supporting customer service, and offer archetypical practices for designing interiors that prescribe a certain type of interaction between customers and salespeople. The domestic setting of Salon supports individualized customer service where customers are received like guests in a home. Marching Order evolved from organization for sales service counters to the arrangement of self-service displays. Vitrites frequently functioned dually as sales counter and display. Split Column expanded from a way to emphasize a sales counter to a strategy for custom, self-service product displays. As a general trend, retail interiors have shifted from environments that fostered removed interactions with product and personalized sales relationships to more experiential interiors that guide self-directed selection of merchandise.

Archetypical practices can also be viewed as strategies for supporting the retail environment as a type of spectacle, a concept frequently discussed in fashion theory but applicable to fashion and non-fashion retail alike. Many intypes represent strategies for rendering the retail interior as spectacle. White Out and Then Now are spatial treatments characterized by high contrast that focus attention on the product being sold by clearly differentiating foreground from background. Showcase Stair makes a spectacle of itself through its

monumental architectural gesture, but also turns the act of processing up or down the stair a spectacle as well. The store-scale Vitrine is probably the ultimate expression of retail as spectacle, placing the entire store interior and activity within into a spectacle, placing it on view for all passersby to see.

As a corollary to many architects' interest and involvement in fashion design, retail conversely presents fashion designers with the opportunity to craft the ideal interior space in which to show their creations. Beyond fashion retail, contemporary literature frequently proposes the retail interior as an oversized container or package for the product and experience contained within. In relating interior to package, designing a retail interior can be thought of as analogous to the careful attention paid to the presentation of product for sale in the store in various boxes, bags, wrappings, or other packaging. The retail interior represents the ability for a retailer to stage the ideal setting for selling their particular type of merchandise, and many of the intypes are specific approaches for crafting this environment. It could be a White Out interior, where the background is intentionally erased so that all attention is directed on the product for sale. Marching Order and Bilateral could be viewed as approaches for total control over the interior experience, locating everything in its right place within the organization. Vitrine idealizes the objects themselves, framing them as important and worth protecting and admiring. Ultimately, when the shop interior is thought of as large-scale packaging, intypes become strategies for presenting product in the most flattering manner and ideal environment as possible.

Table 1.5 Intypes Viewed by Thematic Characteristics

	Salon	Showcase Stair	Marching Order	Light Seam	White Out	Vitrine (object)	Vitrine (store)	Bilateral	Split Column	Then Now
Store as Facilitator of Interaction	●		●			●			●	
Store as Spectacle	●	●			●		●		●	●
Store as Package	●		●	●	●	●	●	●	●	●

A further analysis worth considering is intypes clusters, or the pairings and groupings of intypes that frequently appear together. **Table 1.6** Bilateral most frequently appears with other intypes for a variety of reasons. Showcase Stair when incorporated into a multi-level Bilateral plan either occupies the axis of symmetry as a central grand stair, or a dual-stair is mirrored symmetrically on both sides of the plan. When organizing elements in a Bilateral arrangement, Marching Order logically follows as a mechanism for ordering elements linearly on both sides of the axis. These elements are occasionally vitrines, which results in a three-way combination of intypes. Bilateral is not always present, however, in which case vitrines can appear in Marching Order without the symmetrical repetition. Especially in contemporary examples, a store-scale Vitrine is oftentimes paired with Bilateral organization. The effect is a straightforward and transparent revelation of a retail environment's interior organization. Split Column is another intype that is frequently featured in pairings. Oftentimes multiples of the columnar display elements are arranged linearly in Marching Order. Although the void visually implies a metaphorical enclosure around objects displayed within Split Column, in some instances the

center voids are actually occupied by vitrines. These various combinations of archetypes act as evidence for the way that archetypical design practices are like tools or strategies for shaping interior space. Using multiple intypes in tandem channels the design precedent of the past for a historically-informed, contemporary solution that draws upon the design problems that our predecessors have previously solved.

Table 1.6 Retail Intypes Clusters

Intype	Commonly Appears With	
Marching Order	Bilateral	
	Bilateral	Object Vitrine
	Object Vitrine	
	Split Column	
Bilateral	Showcase Stair	
	Store Vitrine	
Split Column	Object Vitrine	

Finally, observational field studies of retail installations were conducted in order to incorporate a dimension of reality into a primarily photograph-based research process and add a further layer to the analysis of the findings. Site visits to a selection of stores that both were and were not published were made in New York City, Boston and San Francisco. Although no supplementary photographic evidence was gathered due to strict limitations on photographing retail interiors, the visits were successful and productive. Several of the published retail projects serving as evidence in this study that were located in New York were visited in person for comparison of the actual

installation with the architectural photographs. **Table 1.7** Experiencing the spatial implications of these intypes firsthand informed the discussion of effects in each intype’s respective chapter.

Table 1.7 Intypes in Stores Visited in New York City

Store	Intypes Present			
	Bilateral	Showcase Stair	Store Vitrine	White Out
Taschen	●			
Apple Fifth Avenue	●	●	●	
Apple SoHo	●	●		
Prada SoHo		●		
Vera Wang SoHo				●

Observations made at retail flagships in New York, as one of the world’s fashion and retail capitals, were complemented with visits to Boston and San Francisco, as smaller-scale cities. Retail interiors on Boston’s Newbury Street, the city’s main shopping district, were more conservative than New York. Intypes like Bilateral and White Box were most commonly found in high-end retail interiors there, reflecting the city’s more conservative design sensibility in general, and the toned-down intensity and concentration of retail design outside of New York. Observations in San Francisco were used as a counterpoint to the nature of published interiors. Since there is an inherent bias in examining only retail projects that are published, site visits in San Francisco were made to smaller, independently-owned boutiques in several of the city’s neighborhoods in order to offer insight into vernacular retail design. Then Now was one of the most commonly appearing intypes in these types of stores, representing a distinct insertion of new retail into the historical and cultural fabric of the city. Despite the limited ability to photograph these

installations, the opportunity to experience many of the archetypical design practices firsthand was invaluable and added depth to the discussion of effect.

1.7 Conclusion of the Study

Historical precedent plays a significant role in design research, as it informs whether to mimic, modify, or reject what has been done before. The visual arguments offered in the chronologies for each of the nine intypes presented will be a valuable resource for this type of design research, tracking the iterative development of specific type of retail design practices over time. The written histories that complement each chronology draw heavily upon relevant architectural and interior design precedent with the hope of providing the context in which the design practices evolved within. Placing contemporary interior design practice within a historical framework gives credence to interior design as a profession by illuminating the way that design is based upon such precedent.

This thesis contributes to the Intypes Project and the greater design community in several ways. The study builds upon the previous thesis that first examined retail as a practice type for the project. In addition to naming several new intypes, this study adds additional visual and historical evidence to practices that were previously identified. The research will be available on the Intypes website for design students and professionals alike to reference. The nine retail intypes identified in this study all contribute to the ease of identifying, discussing and analyzing design practices specifically within the retail context. For example, Vitrine concisely articulates the notion of a transparent façade. The added benefit of this term is the way that it references associations with

placing objects within vitrines, conjures up a mental image of what a Vitrine storefront looks like, and inherently implies the effects of doing so. Then Now is another intype that demonstrates these benefits, offering a succinct description for an interior characterized by a high-contrast between old and new elements. This research also extends beyond the realm of retail. Many of the intypes presented here can be applied to other practice types. Display techniques found in retail environments are often adopted by other practice types because display is such an inherent part of selling. Then Now was identified in retail interiors, but represents a broader strategy for adaptive reuse that could be applied to a variety of projects. Fundamental organizational principles (Marching Order, Bilateral) similarly transcend practice type. Salon is perhaps the most retail-specific of all the intypes presented because of its intention to support a particular type of selling and retail service.

Reflecting on the process and findings, I have greatly expanded my research, critical thinking, and intellectual abilities over the course of this study. Building an argument for an archetype and having to justify it within a historical context was a challenging task, but became easier with each intype and has offered perspective on the nature of the research process. My skills for synthesis developed immensely throughout the process and will be invaluable for tackling any sort of research, project, or problem in the future. Beyond process, the research has endowed me with a wealth of knowledge, far-reaching both historically and topically. I will be forever grateful for the luxury to intensely research a narrow topic within a concentrated period of time. The process has been rewarding and inspiring, to say the least.

Retail is a broad practice type that leaves many areas that could be explored in further research. The existing intypes identified in the initial sorting of imagery were far more than could be covered in a single thesis and potentially could be examined in the future:

Black White	Pendant Play
Double Vision	Plinth
Dressed Column	Pompidou
Face to Face	Red Room
Ghost Hearth	White Box
Harlequin	

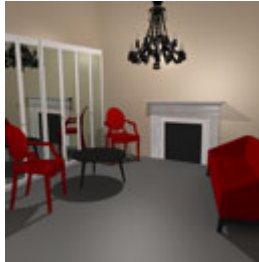
Beyond identifying additional retail intypes, the practice type could also be narrowed into more specific sub-categories. In the way that showrooms were examined as a separate category, perhaps department stores could warrant separate study. As indicated in Table 1.2, some of the design characteristics listed could even become focal points within retail, permitting special consideration specifically for lighting practices, display techniques, or the use of color in retail environments.

In addition to existing intypes, common traits were also developed that never fully evolved into new intypes and offer possibility for additional development. Blob was a preliminary name for an interior dominated by organic rather than orthogonal form. There was much contemporary evidence for the practice, but further research would be required to provide historical evidence. Another trait that was tracked but never fully developed was the notion of “bric-a-brac,” or overstuffed retail interiors that were full of, well, “stuff.” The aesthetic is most commonly associated with boutiques, where part of the shopping experience is attributed to the excitement of discovery in overflowing displays of

merchandise. Insufficient evidence was found published to make an argument for the practice as an archetype. Sufficient evidence was found for a practice initially called “Night Light” or “Street Light,” where dimly lit retail interiors feature dark ceilings and high-contrast spotlighting only on product displays. Despite the visual evidence, it was unclear whether the practice was truly an archetype. Finally, the identification of retail interiors that challenge archetypical practices was brought into question. For example, Vivienne Westwood opened a store called Nostalgia of Mud in the 1980s, where the interior was staged like a full-on archaeological dig. These types of retail interiors seem to be the exception rather than the usual, but exist on the border of installation or experiential art. As almost events more than stores, these interiors perhaps defy the notion of an archetype altogether.

CHAPTER 2

SALON



Definition

Salon, an 18th century French term for a large social room used for receiving and entertaining guests, describes the spatial composition of a commercial interior that simulates a domestic ambiance, but remains a showroom space.

Application Definition

Salon describes an elegantly furnished domestically scaled space in a retail interior that is used for the reception of clients who are treated like guests in a home.

Description

Salon has appeared most commonly in higher-end clothing and accessories stores. The key to Salon as a contemporary retail design strategy is fostering retail environments that facilitate highly personalized customer and provide a luxurious atmosphere. A distinction is to be made between retail settings where chairs or benches may be provided as resting points for shoppers or their companions and true applications of Salon where the furniture groupings are in fact arranged to support a certain level and style of sales service. Small conversational groupings of seating that create a domestic ambiance but do not actively support the traditional one-on-one salon sales technique would not be considered instances of Salon according to the definition. The furniture groupings are not usually arranged to encourage conversation or social interaction.

The intype was identified and defined in the previous study of retail and is being revisited within the context of this study.¹ The name references the traditional understanding of the French word *salon*, meaning a well-appointed room in a palace or large home for receiving guests.² Further study of this intype has uncovered an additional layer of meaning extending beyond providing a domestic setting within a retail space. The practice appears to have originated with the salons of the Parisian *maisons de couture*, or fashion houses, of the mid-nineteenth century. The salon model was later adopted as both a retailing and interior design strategy for selling clothing and other luxury goods requiring high levels of customer service.

As an archetypical practice, Salon can be traced back to Parisian couturiers use of salons in the 1850s. A brief discussion of the development of the salon technique for selling couture garments and accessories within the historical context of the development of modern haute couture is helpful for understanding the origins of the intype. *Haute couture* literally translates from French as “high sewing,” but is used to describe fashion designed by a professional designer that is of the highest quality and usually created for a specific client. Although the term is used colloquially to refer to many different things, strictly speaking the term refers to fashion produced by members of La Chambre Syndicale de la Couture, the French organization that oversees the Parisian fashion industry.³ Charles Frederick Worth, a famous Parisian couturier considered to be the father of haute couture, is credited with freeing fashion

¹ Leah Scolere, “Theory Studies: Contemporary Retail Design,” (M.A. Thesis, Cornell University, 2004), 47-51.

² *Oxford English Dictionary Online*, “salon,” <http://www.oed.com/view/Entry/170106?redirectedFrom=salon> (accessed March 8, 2011).

³ Jennifer Craik, *Fashion: The Key Concepts* (Oxford: Berg, 2009), 73.

from its aristocratic hold and consequently developing the contemporary business model for the couture industry.⁴ It is the organization of this couture business within a *maison de couture* in which the salon archetype materialized.

Maisons de couture were quite literally old mansions or large homes in Paris that couturiers used as places of business. The fashion houses were traditionally organized with *ateliers*, or workshops, for crafting smaller garment pieces on the top floors, followed by office spaces and oftentimes entire floors for larger pieces like suits and dresses on the middle floors, and finally showrooms, salons, and a reception desk for inquiries on the lower floors. Even to this day, couture clothing companies are referred to as “houses” (short for “fashion house”), with many still occupying old mansions as their headquarters.⁵ The old home’s salon space was repurposed for a similar function of receiving guests, still “furnished to resemble the drawing rooms of well-appointed houses.”⁶ The salon became a retail space for clients to be fitted for couture fashion, different from the traditional method where a dressmaker would have traveled to a client’s home for consultations and fittings.

Among the other innovative precedents Charles Worth set for the fashion industry, he is credited with establishing this salon method for selling custom couture that other couturiers would later follow.⁷ He began his career as a salesman at La Maison Gagelin in 1848, but soon began making his own

⁴ Craik, *Fashion: The Key Concepts*, 69

⁵ Van Dyk Lewis (Professor, Fiber Science and Apparel Design, Cornell University), conversation with author, March 11, 2011.

⁶ Penny Sparke, “Interior Decoration and Haute Couture: Links between the developments of the Two Professions in France and the USA in the Late Nineteenth and Early Twentieth Centuries—A Historiographical Analysis,” *Journal of Design History* 21, no. 1 (Jan. 2008): 103.

⁷ Sparke, “Interior Decoration and Haute Couture,” 103.

dresses as a side job for the girls that worked there as house models. The dresses became so popular that Gagelin allowed him to open his own custom dressmaking department. He would mock up the dress designs in muslin, allowing customers to select both the dress style and the fabrics and materials that they wanted to have it made from. When he opened his own couture business in 1857, he utilized the same dress salon practice due to its success at La Maison Gagelin.⁸

In his use of the salon, Worth was probably the first couturier to realize the potential of interior design and its power for retailing. He purposefully used the décor of his salon to reinforce the style and quality of his clothing designs and reflect his own self-identity as a designer – the beginnings of a brand.⁹ Wealthy Bostonian Isabella Stewart Gardner vividly described the interior of Charles Worth's salon and *maison de couture* in a letter dated from 1867. Gardner noted a red-carpeted stair lined with flowers. The main salon was "furnished with overstuffed chairs and couches and cabinets exhibiting snuff boxes, fans, and other curios from Worth's personal collection."¹⁰ Other adjacent showrooms were dedicated to displays of mocked-up dresses on wooden forms as well as displays of silks, velvets, wools and other materials that clients could select for their dresses to be made out of. There was also a dressing room, or "*salon des lumières*, a windowless room lit by gas where women could try on their evening dresses in the proper light."¹¹ Gardner also cited other parts of the *maison de*

⁸ Pamela A. Parmal, "La Mode: Paris and the Development of the French Fashion Industry," Pamela A. Parmal, Didier Grumbach, Susan Ward, Lauren D. Whitley, & Museum of Fine Arts, Boston, *Fashion Show: Paris Style* (Boston, Mass: MFA Publications, 2006), 63-64.

⁹ Sparke, "Interior Decoration and Haute Couture," 103.

¹⁰ Parmal, "La Mode," 66.

¹¹ Parmal, "La Mode," 66.

couture, including the organization of different workrooms in the *maison* by task, such as cutting, draping, or type of sewing. This division of labor by workrooms for production paired with the salon technique for selling custom *couture* became the model for fashion houses of the twentieth century.¹²

A large component of the salon method was the use of live models to show clothing in an early version of the fashion show. This use of live models and fashion shows was an act of convenience for potential clients, offering a high level customer service: “dressmakers...devised the fashion-show formula so that their customers would not have to muss their hair or remove their clothes. They employed mannequins to slip on the clothes and parade them before potential clients.”¹³ It quickly becomes apparent that the design of these early salons was intended not only to support luxury *couture* and personal customer service, but to facilitate the viewing of these live fashion shows. Seating played an important role for both customer service and fashion show purposes, and is a topic worth dwelling on.

Chairs and sofas were often scattered around the salon, leaving much empty space in the center to allow for easy viewing of the parade of live models. As a result, the layout of the furniture was usually sociofugal, meaning that the seating arrangement was not intended to promote or be especially conducive to conversation with others. Edward T. Hall discussed this relationship between furniture and socialization in *The Hidden Dimension*. He differentiates between such sociofugal seating arrangements and sociopetal ones, where furniture is

¹² Parmal, “La Mode,” 66-68.

¹³ Bernadine Morris, “Passport to Paris Fashion: You Don’t Have to Be Rich or Famous to Get a Good Seat at an Haute Couture Show,” *New York Times*, November 29, 1981.

arranged in groupings that bring people closer together and promote social interaction.¹⁴ Hall's identification of these two types of seating arrangements is helpful in understanding the difference in strategy between true instances of salon and other seating groupings in retail interiors that are used more for hospitality and creating a domestic ambiance. Many stores offer small groupings of comfortable chairs and sofas, often arranged facing one another in a manner that resembles the conversational furniture arrangements one would find in the living room of a home. Face to Face, an intype found in workplace, seems to be used fairly frequently in retail interiors to create these domestic settings, having two lounge chairs placed opposite another pair of chairs or a sofa.¹⁵ These groupings would all be considered sociopetal in nature since they place users within close proximity and opposite one another to allow for easy conversation.

Seating groupings constituting a Salon, however, would be characterized as sociofugal, since the chairs and sofas are usually scattered throughout the interior and are arranged to face towards a fashion show or particular display area rather than in clusters facing other seating. This distinction indicates that a conversational, domestic furniture grouping does not necessarily connote an instance of Salon. The strategy is more about the actual function as a sales space rather than simply providing hospitality with a nice lounge area; true examples of Salon use seating as only one component in creating an elegant room in which to conduct the sales of luxury goods, referencing the original salons in the Parisian fashion houses like Charles Worth's.

¹⁴ Edward T. Hall, The Hidden Dimension (Garden City, N.Y.: Doubleday, 1966), 108.

¹⁵ Shuqing Yin, "Theory Studies: Archetypical Workplace Practices in Contemporary Interior Design," (M.A. Thesis, Cornell University, 2011), 145-59.

Although seating in salons for the most part does not appear to be intended to promote interaction, there are cases where the furniture may have been arranged more conversationally. An anecdote from one of Napoleon III's cousin's visits to Worth's salon offers evidence for instances of more conversational salons. Mathilde Bonaparte describes a trip to Worth's salon:

I have been with mother to Worth's. He is the great couturier in fashion...Ladies arrange to meet at Worth's and they talk politics as they sip tea...Perhaps M. Worth does not even realize what he is doing, but he is reconciling all political parties and mingling all social classes.¹⁶

Her experience suggests that perhaps wealthy women in her day may have used outings to a couturier's salon as a social venue. However, there is reason to believe that this use of salons was not the norm moving forward. At the time that Bonaparte would have been going to Worth's, the fashion industry was at a major turning point. Thanks in part to Worth's efforts, fashion was transitioning from something that was only attainable by the aristocracy to something within reach for a greater portion of society. Worth's new model for the industry "combined catering to the elite with the production of second-tier fashions for elite aspirants...he broke the aristocracy's exclusive hold on fashion. Fashion could now be desired by anyone who craved fashionability."¹⁷

Mathilde Bonaparte may have been experiencing the salon when the industry was still in a period of flux. The beginnings of the democratization of fashion allowed for a much wider circle of people to visit salons. This larger audience for couture perhaps created different dynamics that were less conversational than a small group of elites, like Bonaparte and her peers, that would regularly visit the salon and talk politics over clothing fittings. Although couture salons

¹⁶ Parmal, "La Mode," 66.

¹⁷ Craik, *Fashion: The Key Concepts*, 69.

may initially have encouraged conversation due to social circumstances, as demonstrated anecdotally, their design seems to indicate that, physically, the furniture groups are for receiving service and viewing product and not specifically intended for conversation. While seating arrangements play an important role in the social and behavioral understanding of Salon, they are but one among several key design characteristics associated with the intype.

Worth's *maison de couture* provides valuable insight into the origins of the salon, but later development offers further insight into the salon's manifestation as "Salon" in retail applications. The *maison de couture* and salon model was the standard for the remainder of the twentieth century. However, the haute couture industry, and especially Parisian couture, struggled during and after the World Wars.¹⁸ Paris, as the home of haute couture, had been considered the fashion capital of the world and forerunner of the industry.¹⁹ The post-war fashion scene was considerably less Paris-centric but the comebacks of various Parisian fashion houses helped to revive France's role in the fashion industry. Christian Dior's launch of his post-war collection in 1947, the New Look, signaled a particularly influential move towards its revival. Dior opened his Paris salon in 1957, and "quickly became the most influential Paris fashion house of its day by adapting the traditional haute couture business model to suit a post-war global world."²⁰ **Figure 2.1** Following the original *maison de couture* model that Worth had established, Dior opened his business at 30 Avenue Montaigne

¹⁸ Alexandra Palmer, *Dior: A new look, a new enterprise (1947-57)* (London: V & A Publishing, 2009), 13.

¹⁹ Craik, *Fashion: The Key Concepts*, 72.

²⁰ Parmal, "La Mode," 80-81.

in Paris, complete with a lower-level salon and the ateliers and offices located on the upper floors.²¹



Figure 2.1 Exterior, Maison de Christian Dior at 30 Avenue Montaigne [1946] Anonymous, Architecture; Paris, France in Alexandra Palmer, *Dior: A new look, a new enterprise (1947-57)* (London: V & A Publishing, 2009), 23; PhotoCrd: Courtesy of French *Vogue*, Feb. 1948.

The beautifully appointed Dior salon likely contributed to its success:

The new *maison* stood in stark contrast to the older houses, whose interior styles were well known; they had become run-down during the war... The immaculate, fresh-painted rooms with a patina of French history created by the neo-Louis XVI décor excited buyers, press and public alike. They were fascinated to experience a new mood that could blow away the wartime cobwebs.²²

It is interesting to note that patrons associated the interiors of couture salons with their overall impression of the fashion house. Dior's particularity over the décor of his salon was therefore quite fitting. **Figure 2.2** He hired a designer to outfit his salon, emphasizing that he wanted an interior that would serve as background to his clothing, highlighting but never distracting from the clothing as the focal point of the space.²³ The salon was described as having

²¹ Maison de Christian Dior at 30 Avenue Montaigne [1946] Anonymous, Architecture; Paris, France in Alexandra Palmer, *Dior: A new look, a new enterprise (1947-57)* (London: V & A Publishing, 2009), 23; PhotoCrd: Courtesy of French *Vogue*, Feb. 1948.

²² Palmer, *Dior*, 25.

²³ Palmer, *Dior*, 24; Salon, Maison de Christian Dior at 30 Avenue Montaigne [1946] Anonymous, Architecture; Paris, France in Alexandra Palmer, *Dior: A new look, a new enterprise (1947-57)* (London: V & A Publishing, 2009), 24; PhotoCrd: Pat English, ©Time & Life Pictures/Getty.

gray draperies, gray rugs, gray stain chairs and settees. The grand salon has an ornate crystal chandelier, marble fireplace, lavish lilacs in vases and makes you feel you've blundered into the drawing room of some beautifully appointed *hotel particulier* rather than a place of business.²⁴

Gray furnishings and accessories were used to provide the neutral background that was intended to promote the clothing as the focal point. Other design elements, such as the chandelier, marble fireplace or fresh-cut flowers all contributed to the creation of an atmosphere of luxury to match the high level of quality and service associated with custom couture.



Figure 2.2 Salon, Maison de Christian Dior at 30 Avenue Montaigne [1946] Anonymous, Architecture; Paris, France in Alexandra Palmer, Dior: A new look, a new enterprise (1947-57) (London: V & A Publishing, 2009), 24; PhotoCrd: Pat English, ©Time & Life Pictures/Getty.

The salon began to formally appear in the United States in retail spaces outside of the fashion house as early as the beginning of the twentieth century, initially as departments within department stores and later as a typology for specialty shops. Department stores outside of Paris began borrowing the practice of the live fashion show and incorporating custom dressmaking salons as departments within their stores. Given Paris's status as the fashion capital, buyers from other countries, especially the U.S., would travel to Paris to purchase patterns for designers' couture clothing and bring it back to be reproduced.²⁵

²⁴ Paul E. Deutschman, "How to Buy a Dior Original," in Palmer, Dior, 24-25.

²⁵ Parmal, "La Mode," 78; Jan Whitaker, Service and Style: How the American Department Store Fashioned the Middle Class (New York: St. Martin's Press, 2006), 220.

By the 1920s, Paris depended increasingly on foreign professional buyers from department stores and small specialty shops, particularly in Britain and North America. Professionals purchased couture to demonstrate their stores sophisticated cultural capital through fashion shows and promotions, as well as to offer Paris originals to the local elite, and some, such as Bergdorf Goodman in New York and Harrods in London, even offered made-to-measure copies through the in-store salon.²⁶

Since part of the motivation for importing French fashion was the prestige, it follows logically that the modes for selling the couture clothing would be mimicked as well. The use of a luxurious, well-appointed salon would create an interior space in which to simulate for clients the experience of purchasing haute couture in Paris.

While department stores were incorporating salons as parts within their expansive stores, there is also evidence that smaller specialty shops were also adopting the salon as a retail typology around the same time. Architect José Fernandez offered guidance about the salon-type store in his book, *The Specialty Shop (A Guide)*, published in 1950 as a guidebook for architects designing small shops.²⁷ He explained that a salon was an appropriate model for selling products that were high in cost and need not be sold in large quantities to be profitable, including fur, jewelry, cosmetics, or other decorative items. Few products would be on display, since live models were used for showing clothing items or products would be shown one-on-one. He emphasized that this level of high customer service was achieved by treating the small client base as “distinguished guests,” rather than customers, the language reminiscent of the salon’s origin as a room for greeting guests in a

²⁶ Palmer, *Dior*, 13.

²⁷ Jose A. Fernandez, *The Specialty Shop (A Guide)*, (Cornwall, NY: Architectural Book Publishing Co., Inc., 1955), 131.

home. Fernandez echoed the design intentions of the original salons in his call for store interiors that represent the luxury, style, and quality of the products for sale:

Atmosphere is achieved in the luxury shop by thick carpets, very comfortable furniture, soft lighting, the acme of good taste in color, with perhaps soft music, and a faint perfume. Tea or cocktails may be served at appropriate times. Everything must contribute to the over all impression of superiority.²⁸

These salons of the mid-twentieth century were probably the closest interpretations of the original couture salons in retail applications, as well as the purest examples of the Salon intype.

This true salon typology, both in department stores and specialty shops, likely began to disappear with the increasing trend towards self-service rather than catered, personal attention, and with designers' shift of focus from luxury haute couture to more accessible ready-to-wear collections. Prior to WWII,

The department store customer of 1900 needed assistance from a clerk if she wished to see or touch merchandise. Apart from bargain tables, most stores kept everything inside counters or boxed up and shelved behind them. Merchandise had to be taken out of drawers or boxes for the customer to examine it, in the course of which boxes piled up on counters...Clerks showed suits and dresses to customers one by one.²⁹

Given the labor shortages during the war, stores were forced to cut back their sales force, which left little choice but to adopt a more self-serve approach for customers. Retailers noted that sales were increasing as a result of customers being able to interact with the merchandise, so they kept the self-service model even after the war had ended. Although higher-end specialty stores may have still offered high levels of customer service, self-service was becoming the

²⁸ Fernandez, The Specialty Shop, 131.

²⁹ Whitaker, Service and Style, 239.

standard in retail beginning in the 1940s.³⁰ In addition to product packaging and labeling, store interiors were starting to be designed to allow for self-service. For example, paths through the store were clearly articulated for easier wayfinding, and products were organized and classified for easier comparison shopping.³¹ Whereas salons were designed initially for the viewing of live models and hand-holding service throughout the process, the new self-service-oriented stores would have instead offered fitting rooms for trying on clothing and a customer's interaction with a salesperson might not occur until the point of purchase. This trend towards designing retail interiors that supported self-service likely contributed to the decline of the salon's service-oriented environment, since the primary focus of the salon as a design strategy had been to facilitate the specialized customer service.

Coinciding with stores becoming increasingly self-service oriented, fashion designers responded to the up-and-coming younger clientele of the 1960s with more affordable and accessible ready-to-wear collections, signaling what some would consider the "death of haute couture."³²

Couture's traditional clientele had suddenly discovered ready-to-wear: Saks Fifth Avenue, Bergdorf Goodman, Marshall Field, I. Magnin and other stores closed their made-to-measure departments and used their purchasing budgets on ready-to-wear lines by their former couture suppliers, who were more exclusive and better suited to their way of doing business.³³

³⁰ Whitaker, *Service and Style*, 240

³¹ Sophie Duibuisson-Quellier, "The Shop as Market Space: The Commercial Qualities of Retail Architecture." eds. David Vernet and Leontine de Wit, *Boutiques and Other Retail Spaces: The Architecture of Seduction* (New York: Routledge, 2007), 20.

³² Craik, *Fashion: The Key Concepts*, 75.

³³ Didier Grumbach, "Haute Couture and Ready-to-Wear: A Recent History," Pamela A. Parmal, Didier Grumbach, Susan Ward, Lauren D. Whitley, & Museum of Fine Arts, Boston, *Fashion Show: Paris Style* (Boston, Mass: MFA Publications, 2006), 92.

As dressmaking salons were closing, boutiques were becoming increasingly popular, overshadowing the once dominant department stores. While some boutiques still did offer haute couture, most were selling the new, ready-to-wear designer clothing, playing a pivotal role in the democratization of fashion, especially to the younger generations.³⁴ Fashion designers were sensitive to the trend, as exemplified by Yves Saint Laurent's successful Rive Gauche ready-to-wear collection launched in 1966.³⁵ As a result, ready-to-wear's popularity in both boutiques and department stores alike contributed to the decline of haute couture, and consequently the disappearance of the true salon.

Since the decline of the salon's traditional role in haute couture, the classic couture retailing model has experienced a somewhat divergent evolution. In one respect, the salon has lived on in the *maisons de couture* in Paris, granted in a more modern interpretation. To this day many fashion houses in Paris still have salons. If a French couturier is a member of the official industry trade association, La Chambre Syndicale de la Couture, they have the privilege to show their collections twice a year on the official calendar.³⁶ At these times the couturiers are required to open up their salons to anyone who wants to come regardless of whether they intend to make a purchase.³⁷ A 1981 New York Times article described this biannual event:

³⁴ Sharon Zukin, Point of Purchase: How Shopping Changed American Culture (New York: Routledge, 2004), 134.

³⁵ Grumbach, "Haute Couture and Ready-to-Wear: A Recent History," 92.

³⁶ Morris, "Passport to Paris Fashion."

³⁷ an Dyk Lewis (Professor, Fiber Science and Apparel Design, Cornell University), conversation with author, March 11, 2011.

As recently as the early 1980s, the couture houses showed their collections repeatedly over a two-month period in the comfort of their own salons. However, as the runway shows developed into theatrical spectacles by the end of the decade, this practice changed.³⁸

Elaborate, flashy fashion shows have since replaced the traditional, tame parade of models in a couturier's salon. Many of the Parisian fashion shows are now held in much larger event spaces, including auditoriums at the Louvre.³⁹ Although the fashion houses do still have salons, the spectacle of the fashion show has shifted from the small venue of the salon to the grander venues that can accommodate larger audiences.

The evolution of the salon that is of more interest includes the remnants of the design strategy in contemporary retail interiors, expressed as Salon (the intype). As will become more apparent in the chronological sequence, salons functioned fairly similarly to the original Parisian couture salons up until the period of transition towards increased self-service and ready-to-wear clothing in the 1960s and 1970s. From the mid-twentieth century onwards, Salon appears in varying degrees of intensity. Stores seem to interpret the salon typology depending on their level of service offered. For example, high-end jewelry or shoe stores will use Salon because of the level of personalized service associated with acquiring those products. Salon also often appears in contemporary fashion retail almost paying tribute to their roots in haute couture, even if the intention is not for the salon to allow for the viewing of live models. At the opposite end of the spectrum, there are some truer examples of Salon. Some modern retailers have designed their shops as elegant, domestic interiors that display little product because the clothing items are shown and fitted on an

³⁸ Morris, "Passport to Paris Fashion."

³⁹ Parmal, "La Mode," 83-85.

individual basis, like wedding gown boutiques. The Chronological Sequence will be especially helpful for Salon in the ability to visually track this evolution from the earlier expressions in the 1950s and 1960s of actual salons within department stores and specialty shops to the more contemporary interpretations of Salon as luxurious, domestic settings in high-end stores associated with personal service.

Chronological Sequence

Although Salon originated in the Parisian fashion houses of the mid-nineteenth century, images from the twentieth century provide early examples of the intype's entrance into the retail world outside of the fashion houses. Kniže (1913), a Viennese specialty shop designed by Adolf Loos, is a transitional example of Salon.⁴⁰ **Figure 2.3** The shop was run by the tailors to the Court of Vienna, so the practice was similar to fashion's historical service to the aristocracy.⁴¹ The strategy was very much one of exclusivity:

Kniže, whose chairs and small salons continue the architectural arrangements of the late nineteenth century, is both inviting and exclusive, such as in the closed shops – *maisons* – where one had to ring the bell to be admitted or even had to make an appointment...Some luxury boutiques reacted to the phenomenon of the department store by becoming (or like Kniže remaining) even more exclusive. Their definition of luxury was quasi-aristocratic and totally personalized. Their customers, ensconced in an intimate salon reserved exclusively, albeit temporarily, just for them, were pampered from the moment they set foot in the door.⁴²

The generous club chairs and lack of product displayed exhibited this level of personalized service that one could expect at Kniže. Within the context of

⁴⁰ Salon, Kniže [1913] Adolf Loos; Vienna, Austria in Sophie Dubuisson-Quellier, "The Shop as Market Space: The Commercial Qualities of Retail Architecture," eds. David Vernet and Leontine de Wit, Boutiques and Other Retail Spaces: The Architecture of Seduction (New York: Routledge, 2007), 16; PhotoCrd: Albertina.

⁴¹ Panayotis Tournikiotis, Adolf Loos (New York: Princeton Architectural Press, 1994), 49.

⁴² Dubuisson-Quellier, "The Shop as Market Space," 18.

department stores' increasing access to clothing, specialty shops like this one leveraged Salon as a tool for creating an environment that facilitated and communicated exclusivity.



Figure 2.3 Salon, Knize [1913] Adolf Loos; Vienna, Austria in Sophie Dubuisson-Quellier, "The Shop as Market Space: The Commercial Qualities of Retail Architecture," eds. David Vernet and Leontine de Wit, Boutiques and Other Retail Spaces: The Architecture of Seduction, (New York: Routledge, 2007), 16; PhotoCrd: Albertina.

Department stores eventually caught on to the practice and adapted it as a specialty department within their stores, as seen by this New York City Bergdorf Goodman (1956).⁴³ **Figure 2.4** Here the salon model from the French fashion houses was interpreted through various seating groupings scattered throughout the room, presumably to allow for the viewing of a live fashion show where the clothes would be modeled. In this case the salon was specifically a coat and suit department, both garments that can benefit from custom tailoring at higher-end stores.⁴⁴ The image on the right shows closets where clothes were concealed behind sliding doors. **Figure 2.5** Such product storage is suggestive of the level of customer service associated with a salon. Salespeople assisted customers one-on-one to show them the clothing.

⁴³ Bergdorf Goodman [1956] S.S. Silver Interiors; New York City in Anonymous, "The New Miss Bergdorf Shop," *Interior Design* 27, no. 1 (Jan. 1956): 73-77; PhotoCrd: Anonymous.

⁴⁴ Anonymous, "The New Miss Bergdorf Shop," 73.



Figure 2.4 (left) Coat and Suit Department, Bergdorf Goodman [1956] S.S. Silver Interiors; New York City in Anonymous, "The New Miss Bergdorf Shop," *Interior Design* 27, no. 1 (Jan. 1956): 73; PhotoCrd: Anonymous. **Figure 2.5** (right) Bergdorf Goodman [1956] S.S. Silver Interiors; New York City in Anonymous, "The New Miss Bergdorf Shop," 74; PhotoCrd: Anonymous.

Contrasting the department store counterpart, the Edith Meiser Salon (1959) is an example of Salon appearing in a small specialty shop.⁴⁵ **Figure 2.6** The arrangement of seating was similar to that in the Bergdorf Goodman example, however this instance more accurately resembles a wealthy private home. This salon was especially reminiscent of Charles Worth's couture salon in the manner in which small objects and accessories were displayed on the perimeter of the room much as one would display precious objects in a home. The furniture was Louis XVI-style, which seems to have been a characteristic associated with more traditional occurrences of Salon. Materiality was used to create an atmosphere of luxury with the wallcoverings made of silk.⁴⁶



Figure 2.6 Edith Meiser Salon [1959] Jack Daley; Erie, PA in Anonymous, "Stores," *Interior Design* 30, no. 4 (Apr. 1959), 181; PhotoCrd: Anonymous.

⁴⁵ Edith Meiser Salon [1959] Jack Daley; Erie, PA in Anonymous, "Stores," *Interior Design* 30, no. 4 (Apr. 1959): 180-81; PhotoCrd: Anonymous.

⁴⁶ Anonymous, "Stores," *Interior Design* 30, no. 4 (Apr. 1959): 181.

Saks Fifth Avenue's Park Avenue Room (1961) in New York was another occurrence of Salon transplanted in a department store.⁴⁷ **Figures 2.7-8** As will be seen with many applications, seating was often arranged around a hearth to channel a domestic setting. Interesting to note is the use of color. Despite the black and white photo, the article described the interior as having a predominantly gray color palette, with the gray carpets blending into the gray painted walls. This neutral palette references Christian Dior's salon and iconic color palette, where gray was used to serve as a neutral backdrop that would not distract from the clothing.⁴⁸



Figure 2.7 (left) Park Avenue Room, Saks Fifth Avenue [1961] Ernest Bonnamy, Kahn & Jacobs; New York City in Anonymous, "Stores," *Interior Design* 32, no. 4 (Apr. 1961): 185; PhotoCrd: Martin Helfer.



Figure 2.8 (right) Park Avenue Room, Saks Fifth Avenue [1961] Ernest Bonnamy, Kahn & Jacobs; New York City in Anonymous, "Stores," 185; PhotoCrd: Martin Helfer.

The couturier shop at Philadelphia's Bonwit Teller (1963) is another department store's interpretation of the classic couture salon, complete with chandeliers, grand columns and seating arranged for the viewing of live models.⁴⁹ **Figure 2.9** Although this instance of Salon is very similar to that from the previous decade,

⁴⁷ Park Avenue Room, Saks Fifth Avenue [1961] Ernest Bonnamy, Kahn & Jacobs; New York City in Anonymous, "Stores," *Interior Design* 32, no. 4 (Apr. 1961): 185; PhotoCrd: Martin Helfer.

⁴⁸ Anonymous, "Stores," *Interior Design* 32, no. 4 (Apr. 1961): 185.

⁴⁹ Couturier Shop, Bonwit Teller [1963] Lenore Ranes, A.I.D.; Philadelphia, PA in Anonymous, "Portfolio of Work by Members of Eastern Pennsylvania Chapter, American Institute of Interior Designers," *Interior Design* 34, no. 3 (Mar. 1963): 142-43; PhotoCrd: Hans Van Nes.

comparison with another department store photographed in the same year provides evidence for the beginnings of a transitional period.



Figure 2.9 Couturier Shop, Bonwit Teller [1963] Lenore Ranes, A.I.D.; Philadelphia, PA in Anonymous, "Portofolio of Work by Members of Eastern Pennsylvania Chapter, American Institute of Interior Designers," *Interior Design* 34, no. 3 (Mar. 1963): 143; PhotoCrd: Hans Van Nes.

The Joseph Magnin Store (1963), a specialty department store in Oakland, California, began to interpret Salon in a more modern way.⁵⁰ **Figure 2.10** As discussed, the 1960s in the United States were a period where self-service was becoming the standard in retail and youth represented an increasingly important clientele for fashion designers and retailers. Catering towards self-service and youth were both apparent in Joseph Magnin. The furniture and light fixtures were still present as fundamental components of the Salon, but '3LC' or 'T Chair' by Katavolos, Littell & Kelly (1952) were more modern than the traditional Louis XVI-style furnishings that often referenced the classic couture salons. More clothing was also displayed on the sales floor, where Salon has typically featured little product. It is possible that this increase in product displayed allowed for customers to help themselves to the clothing on the racks, with the potential for one-on-one service that would have been supported by the seating provided if need be. There would continue to be classic instances of Salon into the 1970s but matched by an increasing number of modern versions.

⁵⁰ Joseph Magnin Store [1963] Victor Gruen Associates; R.L. Baumfeld, Partner in Charge; Oakland, CA in Anonymous, "West Coast Downtown Store on One Level," *Architectural Record* 133, no. 7 (Jun. 1963): 164-65; PhotoCrd: Morley Baer.



Figure 2.10 Joseph Magnin Store [1963] Victor Gruen Associates; R.L. Baumfeld, Partner in Charge; Oakland, CA in Anonymous, "West Coast Downtown Store on One Level," *Architectural Record* 133, no. 7 (Jun. 1963): 165; PhotoCrd: Morley Baer.

Saks Fifth Avenue (1966) in Palm Beach, Florida demonstrates how some department stores were holding on to the traditional Salon, creating for customers a classically elegant interior that referenced ties to Parisian couture.⁵¹ **Figures 2.11-12** This department store salon was extremely residential in feel due to the lower ceiling height, chandeliers and hearth. Even several years after the Joseph Magnin example, in a high-end department store product was still primarily displayed behind closed doors for salespeople to bring out for customers.



Figure 2.12 (right) Saks Fifth Avenue [1966] David Ayers, A.I.D.; Palm Beach, FL in Anonymous, "Palm Beach Salon," 211; PhotoCrd: Mort Kaize Studios.

Figure 2.11 (left) Saks Fifth Avenue [1966] David Ayers, A.I.D.; Palm Beach, FL in Anonymous, "Palm Beach Salon," *Interior Design* 37, no. 4 (Jun. 1966): 211; PhotoCrd: Mort Kaize Studios.

⁵¹ Saks Fifth Avenue [1966] David Ayers, A.I.D.; Palm Beach, FL in Anonymous, "Palm Beach Salon," *Interior Design* 37, no. 4 (Jun. 1966): 210-11; PhotoCrd: Mort Kaize Studios.

The shoe salon, too, was beginning to be reinterpreted in the 1960s, as seen by Elkins Shoe Store (1967).⁵² **Figure 2.13** Shoes are a classic product for the salon typology because of the level of service required in higher-end shoes stores. Shoe departments or shoe stores are still called “shoe salons” in many cases. With usually only one pair of each style of shoes on display and the stock stored in a back stock room, salespeople retrieved the proper size for customers and help them find the right style and fit. Some shoe stores have solved the need for serving many customers simultaneously in the most efficient way possible, simply by rowing up chairs in long lines or using circular benches. However, some instances of shoe salons do reference the Salon intype. Elkins shoe store is one of these examples, where groupings of sofas and ottomans appeared more residential in scale again in a more modern version. The light fixtures, too, brought the light level down to a person’s height, also contributing to a more domestic setting.



Figure 2.13 Elkins Shoe Store [1967] William Riseman and Associates; Boston, MA in Anonymous, “Boston Shoe Store Remodeling Accomplished for Total Budget of \$20,000,” *Architectural Record* 141, no. 5 (May 1967): 176; PhotoCrd: Maris (ESTO).

Later in the 1960s, the influences of the powerful youth demographic and popular boutique typology influences truly became apparent. The Young Bendel

⁵² Elkins Shoe Store [1967] William Riseman and Associates; Boston, MA in Anonymous, “Boston Shoe Store Remodeling Accomplished for Total Budget of \$20,000,” *Architectural Record* 141, no. 5 (May 1967): 176-77; PhotoCrd: Maris (ESTO).

Shop (1967) is an example of the response to these influences.⁵³ **Figure 2.14** Minimal product was displayed, but the open-access racks would have allowed for self-service. Again a characteristic Salon furniture grouping was updated with modern chairs and sofas.



Figure 2.14 Young Bendel Shop [1967] H. McKim Glazebrook; New York City in Anonymous, “Pour Madame: Henri Bendel, Bergdorf-Goodman, Lee Brous Frock and Bonnet Shop,” *Interior Design* 38, no. 2 (Feb. 1967): 118; PhotoCrd: Anonymous.

By the 1970s the more mainstream, high-end department stores also began to consistently show more modern versions of Salon in addition to the smaller boutiques or specialty department stores. Comparison of two Bonwit Tellers—one from Chicago (1970) and one from several years later in Beverly Hills (1973)—sheds light on the nature of modern influences. The Chicago store is still very much a classic salon.⁵⁴ **Figures 2.15-16** The store boasted a mix of reproductions and antique furniture and accessories, including Louis XVI-style chairs. Shown in the color image on the left, an oak parquet floor and oriental rug contributed to its domesticity. The shoe salon shown in the image on the right features what was described as “Dior Gray” wool carpeting, as well as a chandelier and more Louis XVI chairs.⁵⁵ The use of traditional furniture and

⁵³ Young Bendel Shop [1967] H. McKim Glazebrook; New York City in Anonymous, “Pour Madame: Henri Bendel, Bergdorf-Goodman, Lee Brous Frock and Bonnet Shop,” *Interior Design* 38, no. 2 (Feb. 1967): 116-19; PhotoCrd: Anonymous.

⁵⁴ Bonwit Teller [1970] Copeland Novak & Israel in association with Harry L. Hinson III, A.I.D.; Chicago, IL in Anonymous, “This Specialty Store is Special,” *Interior Design* 41, no. 4 (Apr. 1970): 138-45; PhotoCrd: Idaka (color photo), Henry S. Fullerton III (black and white).

⁵⁵ Anonymous, “This Specialty Store is Special,” 145.

clear references to Dior's salon make for a rather classic application. The transition to more modern expressions of Salon is apparent in comparison with another of the chain's stores. Only three years later the salon in the Beverly Hills Bonwit Teller was outfitted with noticeably more modern furnishings and minimal décor.⁵⁶ **Figure 2.17** The sofa became more simplified and rectilinear in form, the mirrors also simplified and less ornamented. The light fixture was also no longer the classic chandelier.



Figure 2.15 (left) Designer Salon, Bonwit Teller [1970] Copeland Novak & Israel in association with Harry L. Hinson III, A.I.D.; Chicago, IL in Anonymous, "This Specialty Store is Special," *Interior Design* 41, no. 4 (Apr. 1970): 144; PhotoCrd: Idaka.

Figure 2.16 (right) Shoe Salon, Bonwit Teller [1970] Copeland Novak & Israel in association with Harry L. Hinson III, A.I.D.; Chicago, IL in Anonymous, "This Specialty Store is Special," 145; PhotoCrd: Henry S. Fullerton III.



Figure 2.17 Bonwit Teller [1973] Harry L. Hinson III & Associates; Beverly Hills, CA in Anonymous, "Bonwit Teller in Beverly Hills: A new branch by Harry L. Hinson & Associates," *Interior Design* 44, no. 3 (Mar. 1973): 96; PhotoCrd: Leland Lee.

⁵⁶ Bonwit Teller [1973] Harry L. Hinson III & Associates; Beverly Hills, CA in Anonymous, "Bonwit Teller in Beverly Hills: A new branch by Harry L. Hinson & Associates," *Interior Design* 44, no. 3 (Mar. 1973), 92-99; PhotoCrd: Leland Lee.

A Neiman Marcus (1973) from the same year in Dallas shows similar evidence of the updated Salon.⁵⁷ The furnishings were more modern in appearance, but the furniture groupings were about the only elements of Salon present aside from individualized service that would still have been present. The fur salon in the image on the left features Face to Face, more associated with office settings than residential. **Figure 2.18** The image on the right shows the department store's couture salon. **Figure 2.19** Neither salon architecturally feels residential in scale or detailing. Salon as a typology still exists as a means for personalized sales service, however the interior design only features remnants of the true couture salon.



Figure 2.19 (right) Couture Salon, Neiman Marcus [1973] Eleanor Le Maire Associates, interior design; Carl Warnecke & Associates, architecture; Dallas, TX in Anonymous, "Symbol of Quality and Style," 72; PhotoCrd: Alexandre Georges.

Figure 2.18 (left) Fur Salon, Neiman Marcus [1973] Eleanor Le Maire Associates, interior design; Carl Warnecke & Associates, architecture; Dallas, TX in Anonymous, "Symbol of Quality and Style: New Neiman Marcus Store Is Designed as a Symbolic Perpetuation of a Proud Reputation," *Interior Design* 44, no. 1 (Jan. 1973): 72; PhotoCrd: Alexandre Georges.

A later Chicago branch of Neiman Marcus (1984) further validates Salon's straying from its original form.⁵⁸ **Figures 2.20-21** Pictured again are the fur and

⁵⁷ Neiman Marcus [1973] Eleanor Le Maire Associates, interior design; Carl Warnecke & Associates, architecture; Dallas, TX in Anonymous, "Symbol of Quality and Style: New Neiman Marcus Store Is Designed as a Symbolic Perpetuation of a Proud Reputation," *Interior Design* 44, no. 1 (Jan. 1973): 70-75; PhotoCrd: Alexandre Georges.

⁵⁸ Neiman-Marcus [1984] Warnecke/Le Maire; Chicago, IL in Monica Geran, "Neiman-Marcus in Chicago: The Retail Chain's Nineteenth Store Designed by Warnecke/Le Maire Opens on Michigan Avenue," *Interior Design* 55, no. 7 (Jul. 1984): 206-13; PhotoCrd: Bob Shimer, Hedrich-Blessing.

couture salons. Even more so than in the Atlanta Neiman Marcus, these salons read even less like domestically-scaled rooms and instead as departments within a department store.



Figure 2.20 (left) Fur Salon, Neiman-Marcus [1984] Warnecke/Le Maire; Chicago, IL in Monica Geran, "Neiman-Marcus in Chicago: The Retail Chain's Nineteenth Store Designed by Warnecke/Le Maire Opens on Michigan Avenue," *Interior Design* 55, no. 7 (Jul. 1984): 209; PhotoCrd: Bob Shimer, Hedrich-Blessing.

Figure 2.21 (right) Couture Salon, Neiman-Marcus [1984] Warnecke/Le Maire; Chicago, IL in Geran, "Neiman-Marcus in Chicago," 212; PhotoCrd: Bob Shimer, Hedrich-Blessing.

In the midst of the true salon's decline there were occasional cases of authentic contemporary salons. Jasmin by Appointment (1990) was a San Francisco fashion salon where personal meetings were made with Jasmine, who would consult with clients on European prêt-a-porter or ready-to-wear clothing.⁵⁹

Figures 2.22-23 Even though the garments were not custom couture, the interior channeled the traditional couture salon. No product was shown on display. Seating was clustered by a fireplace, or at a small meeting table where clothing was hand-selected and shown to clients. This interior is an example of White Out, with the all white materials and finishes contributing to the atmosphere of luxury of the salon. This modern Salon has likely eliminated the

⁵⁹ Jasmin by Appointment [1990] Bradley Rytz; San Francisco, CA in Lois Wagner Green, "Jasmin by Appointment: Bradley Rytz Designs a Suggestively Simple Fashion Salon in San Francisco," *Interior Design* 61, no. 6 (Apr. 1990): 182-85; PhotoCrd: John Vaughan.

tradition of the live model, offering a fitting room area with a tri-fold mirror for trying clothes on in its place. **Figure 2.24** Although this type of fashion salon is atypical in modern times, it is evidence of occasional references to the traditional fashion retailing practices.



Figure 2.22 (left) Jasmin by Appointment [1990] Bradley Rytz; San Francisco, CA in Lois Wagner Green, “Jasmin by Appointment: Bradley Rytz Designs a Suggestively Simple Fashion Salon in San Francisco,” *Interior Design* 61, no. 6 (Apr. 1990): 184; PhotoCrd: John Vaughan. **Figure 2.23** (right) Jasmin by Appointment [1990] Bradley Rytz; San Francisco, CA in Green, “Jasmin by Appointment,” 184; PhotoCrd: John Vaughan.

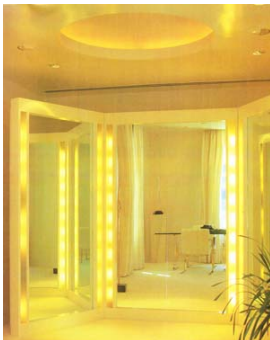


Figure 2.24 Fitting Room, Jasmin by Appointment [1990] Bradley Rytz; San Francisco, CA in Green, “Jasmin by Appointment,” 185; PhotoCrd: John Vaughan.

The Salon typology has also been used as a strategy for establishing spatial identity for a particular department within a department store. Ralph Lauren is well-known for his branded environments, even within department stores like Bergdorf Goodman Men (1991) in New York.⁶⁰ **Figure 2.25** The intype was

⁶⁰ Polo by Ralph Lauren in Bergdorf Goodman Men [1991] J.T. Nakaoka Associates Architects; New York City in Grant Camden Kirkpatrick, AIA, *Shops & Boutiques* (Glen Cove, NY: PBC International, Inc., 1994), 72-79; PhotoCrd: Jaime Ardiles-Arce.

used here more for concept than function. The furniture was domestically scattered around the hearth while the materials, finishes and lighting contributed to a luxurious but welcoming ambiance. However, this type of branded department in a contemporary department store would have been self-serve; sales associates might have assisted in the selection process but their primarily involvement was at the point of transaction. As a result, the notion of Salon is present as a theme for the interior design of the department but the strategy was not intended to support custom couture or tailoring.



Figure 2.25 Polo by Ralph Lauren, Bergdorf Goodman Men [1991] J.T, Nakaoka Associates Architects; New York City in Grant Camden Kirkpatrick, AIA, *Shops & Boutiques* (Glen Cove, NY: PBC International, Inc., 1994), 74; PhotoCrd: Jaime Ardiles-Arce.

Shoe departments and stores are one retail typology where Salon has continued to appear, still drawing upon the original shoe salons given the personal sales attention associated with trying on shoes. Salvatore Ferragamo (1997), an Italian shoe and luxury leather goods designer, usually features the shoe salon as the largest room in his shops.⁶¹ **Figure 2.26** In his New York flagship, contemporary armchairs were featured rather than the classic Louis XVI chairs and were arranged in a Face to Face layout rather than scattered around the room. It is interesting to note how the black armchairs created a

⁶¹ Salvatore Ferragamo [1997] Kenne Shepherd; New York City in Edie Cohen, "Made in Italy: Kenne Shepherd Designs Men's and Women's Shops in New York for Ferragamo's Extensive Collections," *Interior Design* 68, no. 11 (Sept. 1997): 225-26; PhotoCrd: Toshi Yoshimi.

more masculine atmosphere for selling men's shoes in this case, whereas salons were traditionally associated with women's couture.



Figure 2.26 Salvatore Ferragamo [1997] Kenne Shepherd; New York City in Edie Cohen, "Made in Italy: Kenne Shepherd Designs Men's and Women's Shops in New York for Ferragamo's Extensive Collections," *Interior Design* 68, no. 11 (Sept. 1997): 226; PhotoCrd: Toshi Yoshimi.

In addition to the shoe store, bridal boutiques represent another relevant present-day application of Salon, as demonstrated by Carolina Herrera's New York boutique (2000).⁶² **Figure 2.27** The author cited how the shop excelled at demonstrating how the salon should look in modern times. Herrera directed firm Yabu Pushelberg to model her store after one of Coco Chanel's classic salons. Each of the shops three floors was laid out to some degree like a salon, with only one of each garment displayed as in most luxury clothing stores and seating provided on each floor. Yabu Pushelberg is known for their creative explorations in materiality, which proved to be valuable in creating a luxurious salon. The palette includes ebony, mother of pearl and silk-upholstery. A key difference between Herrera's bridal salon and the traditional Parisian salons was the location of the salon within the building. Herrera's bridal salon was located on the second floor, offering privacy to brides-to-be coming in for wedding gown consultations and fittings. A couture salon was located on the

⁶² Carolina Herrera [2000] Yabu Pushelberg; New York City in Edie Cohen, "Uptown Girl: Carolina Herrera Makes Her Mark on the Upper East Side in an Appropriately Luxurious Salon Designed by Yabu Pushelberg," *Interior Design* 71, no. 11 (Sept. 2000): 262-67; PhotoCrd: David Joseph.

third floor.⁶³ This placement contradicted the salon's essential location as a public room on the first floors of the Parisian fashion houses for hosting client "guests," where workshops and offices would have been located on the upper floors. Despite this discrepancy, the bridal salon is nonetheless one of the truest modern-day expressions of Salon, following the strategy of its Parisian predecessors: "custom sofas, graceful tables, and rugs would be equally at home in the living rooms of neighboring townhouses and Park Avenue co-ops."⁶⁴



Figure 2.27 Carolina Herrera [2000] Yabu Pushelberg; New York City in Edie Cohen, "Uptown Girl: Carolina Herrera Makes Her Mark on the Upper East Side in an Appropriately Luxurious Salon Designed by Yabu Pushelberg," *Interior Design* 71, no. 11 (Sept. 2000): 266; PhotoCrd: David Joseph.

Returning to the notion of the shoe salon, Bergdorf Goodman (2004) exemplified the relevancy of the shoe salon in contemporary department stores.⁶⁵ **Figure 2.28** The atmosphere became less residential than it traditionally was, however the interior design still functioned as a strategy for creating an elegant, domestically-scaled space in which to conduct one-on-one sales interactions.

⁶³ Cohen, "Uptown Girl," 262-67.

⁶⁴ Cohen, "Uptown Girl," 263.

⁶⁵ Shoe Salon, Bergdorf Goodman [2004] Randall A. Ridless; New York City in Maria Shollenbarger, "History for Sale: Randall A. Ridless Constructs a Francophile Fantasy for Bergdorf Goodman's Fifth Avenue Store," *Interior Design* 75, no. 11 (Sept. 2004): 228-35; PhotoCrd: Eric Laignel.



Figure 2.28 Shoe Salon, Bergdorf Goodman [2004] Randall A. Ridless; New York City in Maria Shollenbarger, "History for Sale: Randall A. Ridless Constructs a Francophile Fantasy for Bergdorf Goodman's Fifth Avenue Store," *Interior Design* 75, no. 11 (Sept. 2004): 230; PhotoCrd: Eric Laignel.

Although Salon has typically been associated with women's clothing, Tom Ford's New York boutique (2007) demonstrates how the typology has successfully been adapted to menswear.⁶⁶ **Figure 2.29** Suits are one garment in modern society that are still frequently custom-tailored, so it was appropriate that Salon appears for such a purpose. The traditional domestic seating area was still present with a more masculine twist, still organized around a hearth. The cases on the right contained suits that were shown to prospective customers, reminiscent of the earlier instances of closed storage for clothing to be brought out by a salesperson.



Figure 2.29 Tom Ford [2007] Studio Sofield; New York City in Annie Block, "Best of Year: Fashion Retail," *Interior Design* 78, no. 15 (Dec. 2007): 70; PhotoCrd: Bill Jacobson.

⁶⁶ Tom Ford [2007] Studio Sofield; New York City in Annie Block, "Best of Year: Fashion Retail," *Interior Design* 78, no. 15 (Dec. 2007): 70; PhotoCrd: Bill Jacobson.

Hugo Boss (2009) was another menswear store that utilized Salon, but only in pieces.⁶⁷ Instead of supporting custom tailoring, remnants of Salon first appeared in the shop's shoe department shown in the image on the left. **Figure 2.30** This was a much less honest interpretation of Salon, but Salon nonetheless in the domestic seating arrangement provided for service when trying on shoes. The chairs were very masculine in nature, looking as if they were pulled out of a gentleman's club. The same chairs also appeared outside the fittings rooms. **Figure 2.31** This was another instance where Salon is no longer facilitating a live fashion show, but appearing as a residual element in the self-serve dressing room area.



Figure 2.30 (left) Shoe Department, Hugo Boss [2009] Matteo Thun & Partners; New York City in Linda C. Lentz, "Matteo Thun Illuminates a New Concept for Hugo Boss in New York City," *Architectural Record* 197, no. 2 (Feb. 2009): 113; PhotoCrd: Paul Warchol.

Figure 2.31 (right) Fitting Rooms, Hugo Boss [2009] Matteo Thun & Partners; New York City in Lentz, "Matteo Thun Illuminates a New Concept," 115; PhotoCrd: Paul Warchol.

Jewelry, too, is a product in modern society that still warrants a salon model of retailing due to its high price point. One of the rooms in Tiffany & Co. (2009) located in Japan's prestigious Ginza shopping district is an example of Salon

⁶⁷ Hugo Boss [2009] Matteo Thun & Partners; New York City in Linda C. Lentz, "Matteo Thun Illuminates a New Concept for Hugo Boss in New York City," *Architectural Record* 197 no. 2 (Feb. 2009): 112-15; PhotoCrd: Paul Warchol.

applied to a jewelry store.⁶⁸ **Figure 2.32** Only a few showpieces were featured in vitrines, while other products were brought out by a salesperson. Several design elements, including the stone floors, Light Seam, and textile wall treatments, contributed to a high-end setting appropriate for selling expensive jewelry. Area rugs clustered the furniture groupings into distinct zones for separate customers. The Salon-style seating was rather telling of the type of service offered here. The two seating groupings in the front of the image included a small stool opposite the sofas and chairs. Perhaps the stool functioned as an easily accessible perch for the salesperson to facilitate face-to-face communication with potential customers when showing merchandise.



Figure 2.32 Tiffany & Co. [2009] Kengo Kuma & Associates; Tokyo, Japan in Naomi R. Pollock, “Kengo Kuma Creates a Luminous Jewel Box for Tiffany Ginza,” *Architectural Record* 197, no. 11 (Nov. 2009): 178; PhotoCrd: Masao Nishikawa.

A final recent example offers evidence for Salon’s current use in department stores. The seventh floor of Barney’s New York (2009) was dedicated to a made-to-measure men’s suiting department, providing seating for consultations and a mirror for fittings.⁶⁹ **Figure 2.33** Over the past decade, Salon has become most relevant for bridal boutiques for women, made-to-measure suiting for men, and other luxury goods, such as high-end shoes or jewelry, which require

⁶⁸ Tiffany & Co. [2009] Kengo Kuma & Associates; Tokyo, Japan in Naomi R. Pollock, “Kengo Kuma Creates a Luminous Jewel Box for Tiffany Ginza,” *Architectural Record* 197, no. 11 (Nov. 2009): 177-178; PhotoCrd: Masao Nishikawa.

⁶⁹ Barney’s New York [2009] Lalire March Architects; New York City in Raul Barrenche, “Walk-Through: Well Suited,” *Interior Design* 80, no. 4 (Apr. 2009): 91-93; PhotoCrd: Eric Laignel.

personal service from a sales associate. Perhaps salon is making a comeback in contemporary retail interiors, as many examples were found in the latter part of the 2000 decade.



Figure 2.33 Barney's New York [2009] Lalire March Architects; New York City in Raul Barrenche, "Walk-Through: Well Suited," *Interior Design* 80 , no. 4 (Apr. 2009): 91; PhotoCrd: Eric Laignel.

Conclusion

Occurrences of Salon have reflected the original couture salon with decreasing frequency since the 1960s and 1970s. Occasionally there have been contemporary examples of Salon in its true form, however, only residual elements of the original salons seem to appear most commonly in the recent expressions of the intype. As seen with Hugo Boss, the seating is residential in form and perhaps used for some level of service, such as trying on shoes, while the furnishings work together to convey a certain level of style and quality. However, this application of Salon was not intended to support the viewing of live models or the fitting of couture clothing, as the traditional salon would have been. Such appearances of remnants of an old typology interpreted in a modern context are a design strategy with a trajectory not unlike that of the boutique.

Boutiques as true one-off specialty stores that offered carefully curated collections of goods purveyed by the shop owner were relatively short-lived,

eventually giving way to the explosive expansion of the chain store. In the context of a retail scene dominated by chain stores, the boutique has become a motif or concept that has been interpreted as a design strategy drawing upon the interiors of the original one-offs even if the new stores are one of many:

Merchants cleverly made use of some of the traditional characteristics of the boutique (such as uniqueness, exclusiveness, warmth and attentive service), so as to increase the attractiveness of chain stores. The emphasis shifted to the image of the boutique: this allowed global economic and management systems to hide behind a mask of authenticity and uniqueness. The boutique had become a concept.”⁷⁰

A store like Anthropologie, for example, is designed to feel like a boutique despite being a chain. If the boutique has transitioned from an actual typology to a concept that has been reinterpreted to reference but not subscribe to the original typology, the question becomes whether Salon is victim to a similar phenomenon. The intype began as a certain retail typology, specific to haute couture, but has since been interpreted to varying degrees in the retail arena.

The argument becomes convincing for a parallel between the boutique and Salon, lending credibility to Salon’s current existence as a concept for retail interiors. We even see the beginnings of this in Fernandez’s rhetoric in 1950:

In the United States the wide awake merchant has successfully launched the salon type for the edification of the mass shoppers. Those less opulent, may sit in comfort and comparative luxury and receive service with very little effort on their part. These salon type stores are like the original, in that the bulk of the merchandise is hidden from view, the decoration is deliberate and the carpets almost as thick: and unlike the original, in the matter of price, privacy and unlimited leisure for shopping. The popular version of the salon type is planned for a great flow of business. Adequate seating is very important and although the bulk of

⁷⁰ David Vernet and Leontine de Wit, “The Vicissitudes of the Boutique: Introduction to the Case Studies and Interviews,” eds. David Vernet and Leontine de Wit, Boutiques and Other Retail Spaces: The Architecture of Seduction, (New York: Routledge, 2007), 42.

merchandise is unseen a great deal of stock is shown on carefully designed eye-catching displays.⁷¹

The use of the words “the salon type,” referencing the new ones being like the originals, and the suggestion that the newer versions were a step below the high-end shops are all suggestive of Salon being interpreted as a concept, or archetype. The Salon may have began as a very specific form of retail unique to the purveying of haute couture, however, in more recent years, the intype has been used as a strategy based in the historical roots of the couture salon but adapted for the selling of goods produced in higher quantities that custom couture. In using the design qualities characteristic to the traditional salons, the contemporary Salon benefits from an interior that elevates product, service and interior to a personalized level.

⁷¹ Fernandez, The Specialty Shop, 131.

Evidence for the archetypical use and the chronological sequence of Salon in retail interiors was developed from the following sources: **1910** Salon, Křiž [1913] Adolf Loos; Vienna, Austria in Sophie Dubuisson-Quellier, "The Shop as Market Space: The Commercial Qualities of Retail Architecture," eds. David Vernet and Leontine de Wit, Boutiques and Other Retail Spaces: The Architecture of Seduction (New York: Routledge, 2007), 16; PhotoCrd: Albertina; **1940** Salon, Maison de Christian Dior at 30 Avenue Montaigne [1946] Anonymous, Architecture; Paris, France in Alexandra Palmer, Dior: A new look, a new enterprise (1947-57) (London: V & A Publishing, 2009), 24; PhotoCrd: Pat English, ©Time & Life Pictures/Getty. **1950** Bergdorf Goodman [1956] S.S. Silver Interiors; New York City in Anonymous, "The New Miss Bergdorf Shop," *Interior Design* 27, no. 1 (Jan. 1956): 73-74; PhotoCrd: Anonymous; Edith Meiser Salon [1959] Jack Daley; Erie, PA in Anonymous, "Stores," *Interior Design* 30, no. 4 (Apr. 1959): 181; PhotoCrd: Anonymous; **1960** Park Avenue Room, Saks Fifth Avenue [1961] Ernest Bonnamy, Kahn & Jacobs; New York City in Anonymous, "Stores," *Interior Design* 32, no. 4 (Apr. 1961): 185; PhotoCrd: Martin Helfer; Couturier Shop, Bonwit Teller [1963] Lenore Ranes, A.I.D.; Philadelphia, PA in Anonymous, "Portfolio of Work by Members of Eastern Pennsylvania Chapter, American Institute of Interior Designers," *Interior Design* 34, no. 3 (Mar. 1963): 143; PhotoCrd: Hans Van Nes; Joseph Magnin Store [1963] Victor Gruen Associates; R.L. Baumfeld, Partner in Charge; Oakland, CA in Anonymous, "West Coast Downtown Store on One Level," *Architectural Record* 133, no. 7 (Jun. 1963): 165; PhotoCrd: Morley Baer; Saks Fifth Avenue [1966] David Ayers, A.I.D.; Palm Beach, FL in Anonymous, "Palm Beach Salon," *Interior Design* 37, no. 4 (Jun. 1966): 211; PhotoCrd: Mort Kaize Studios; Elkins Shoe Store [1967] William Riseman and Associates; Boston, MA in Anonymous, "Boston Shoe Store Remodeling Accomplished for Total Budget of \$20,000," *Architectural Record* 141, no. 5 (May 1967): 176; PhotoCrd: Maris (ESTO); Young Bendel Shop [1967] H. McKim Glazebrook; New York City in Anonymous, "Pour Madame: Henri Bendel, Bergdorf-Goodman, Lee Brous Frock and Bonnet Shop," *Interior Design* 38, no. 2 (Feb. 1967): 118; PhotoCrd: Anonymous; **1970** Bonwit Teller [1970] Copeland Novak & Israel in association with Harry L. Hinson III, A.I.D.; Chicago, IL in Anonymous, "This Specialty Store is Special," *Interior Design* 41, no. 4 (Apr. 1970): 144-45; PhotoCrd: Idaka (color photo), Henry S. Fullerton III (black and white); Bonwit Teller [1973] Harry L. Hinson III & Associates; Beverly Hills, CA in Anonymous, "Bonwit Teller in Beverly Hills: A New Branch by Harry L. Hinson & Associates," *Interior Design* 44, no. 3 (Mar. 1973): 96; PhotoCrd: Leland Lee; Neiman Marcus [1973] Eleanor Le Maire Associates, interior design; Carl Warnecke & Associates, architecture; Dallas, TX in Anonymous, "Symbol of Quality and Style: New Neiman Marcus Store Is Designed as a Symbolic Perpetuation of a Proud Reputation," *Interior Design* 44, no. 1 (Jan. 1973): 72; PhotoCrd: Alexandre Georges; **1980** Neiman-Marcus [1984] Warnecke/Le Maire; Chicago, IL in Monica Geran, "Neiman-Marcus in Chicago: The Retail Chain's Nineteenth Store Designed by Warnecke/Le Maire Opens on Michigan

Avenue," *Interior Design* 55, no. 7 (Jul. 1984): 209, 212; PhotoCrd: Bob Shimer, Hedrich-Blessing; **1990** Jasmine by Appointment [1990] Bradley Rytz; San Francisco, CA in Lois Wagner Green, "Jasmin by Appointment: Bradley Rytz Designs a Suggestively Simple Fashion Salon in San Francisco," *Interior Design* 61, no. 6 (Apr. 1990): 184-5; PhotoCrd: John Vaughan; Polo by Ralph Lauren in Bergdorf Goodman Men [1991] J.T. Nakaoka Associates Architects; New York City in Grant Camden Kirkpatrick, AIA, Shops & Boutiques (Glen Cove, NY: PBC International, Inc., 1994), 74; PhotoCrd: Jaime Ardiles-Arce; Salvatore Ferragamo [1997] Kenne Shepherd; New York City in Edie Cohen, "Made in Italy: Kenne Shepherd Designs Men's and Women's Shops in New York for Ferragamo's Extensive Collections," *Interior Design* 68, no. 11 (Sept. 1997): 226; PhotoCrd: Toshi Yoshimi; **2000** Carolina Herrera [2000] Yabu Pushelberg; New York City in Edie Cohen, "Uptown Girl: Carolina Herrera Makes Her Mark on the Upper East Side in an Appropriately Luxurious Salon Designed by Yabu Pushelberg," *Interior Design* 71, no. 11 (Sept. 2000): 266; PhotoCrd: David Joseph; Shoe Salon, Bergdorf Goodman [2004] Randall A. Ridless; New York City in Maria Shollenbarger, "History for Sale: Randall A. Ridless Constructs a Francophile Fantasy for Bergdorf Goodman's Fifth Avenue Store," *Interior Design* 75, no. 11 (Sept. 2004): 230; PhotoCrd: Eric Laignel; Tom Ford [2007] Studio Sofield; New York City in Annie Block, "Best of Year: Fashion Retail," *Interior Design* 78, no. 15 (Dec. 2007): 70; PhotoCrd: Bill Jacobson; Hugo Boss [2009] Matteo Thun & Partners; New York City in Linda C. Lentz, "Matteo Thun Illuminates a New Concept for Hugo Boss in New York City," *Architectural Record* 197, no. 2 (Feb. 2009): 113, 115; PhotoCrd: Paul Warchol; Tiffany & Co. [2009] Kengo Kuma & Associates; Tokyo, Japan in Naomi R. Pollock, "Kengo Kuma Creates a Luminous Jewel Box for Tiffany Ginza," *Architectural Record* 197, no. 11 (Nov. 2009): 178; PhotoCrd: Masao Nishikawa; Barney's New York [2009] Lalire March Architects; New York City in Raul Barrenche, "Walk-Through: Well Suited," *Interior Design* 80, no. 4 (Apr. 2009): 91; PhotoCrd: Eric Laignel.

CHAPTER 3
SHOWCASE STAIR



Definition

A Showcase Stair is an extravagantly designed architectural feature in which the stair itself becomes a prominent display element. Its functionality is often secondary to the spatial drama created by the stair's structure, form, materials and lighting.

Application Definition

In retail store design a Showcase Stair is often the most significant architectural element. It affords a high degree of visual access. In some cases, the stair also becomes an iconic symbol of the store's brand or location.¹

Description

Showcase Stair has been identified in the apartment, house, and hotel practice types, and the previous study of retail.² In apartment and hotel lobbies it functions as a featured architectural element, providing visual access to areas above much like it does in retail. Within individual apartments and homes, Showcase Stair also becomes a status symbol, referencing the grand stairs often found in the foyers of palatial estates. In retail applications the intype has the additional function of attracting customers to explore floors that may be above or below the store's ground level. Showcase Stair then

¹ Leah Scolere, "Theory Studies: Contemporary Retail Design," (M.A. Thesis, Cornell University, 2004), 68-72.

² Najung Kim, "Theory Studies: Archetypical Practices of Contemporary Luxury Apartment Design.," (M.A. Thesis, Cornell University, 2009), 102-18; Marta Mendez, "Theory Studies: Archetypical Practices of Contemporary House Design," (M.A. Thesis, Cornell University, 2008), 116-28; Mijin Juliet Yang, "Theory Studies: Contemporary Boutique Hotel Design," (M.A. Thesis, Cornell University, 2005), 50-53; Nathan James Wasilewski, "Theory Studies: Archetypical Practices of Contemporary Hotel Design," (M.A. Thesis, Cornell University, 2011), 121-54; Scolere, "Theory Studies," 68-72.

becomes a strategy for emphasizing circulation to additional sales areas.³ The forms and styles of the stairs are diverse. Form can be characterized as either straight-run or helical stairs, or various combinations of the two, while detailing spans from elaborate ornamentation to stark minimalism.

Stairs, both straight and helical, have been around since Biblical times and ancient Egyptian civilization.⁴ Especially in ancient societies, stairs were associated with leading to somewhere important or even sacred, further justifying the allure associated with climbing a Showcase Stair.⁵ Throughout history,

stairs [have served] many roles in addition to their prosthetic function. These roles may modify or even dominate completely the mundane purposes of safe, comfortable, and convenient ascent and descent. The stair has always been used...to demonstrate secular power and authority, prestige and status; for aesthetic, architectural and spatial manipulation...Stairs convey meanings and have personalities.⁶

This longstanding tendency to embed meaning and personality within the functional aspects of a stair speaks to the use of Showcase Stair in retail.

Andrea Palladio noted that “a flight of stairs will always ‘invite people to go up.’”⁷ Taking advantage of their inviting nature, buildings throughout both the Renaissance and Baroque periods were characterized by open, internal grand staircases.⁸

³ Rodney Fitch and Lance Knobel, Retail Design (New York: Whitney Library of Design, 1990), 167.

⁴ John Templer, The Staircase: History and Theories (Cambridge, MA: MIT Press, 1992), 19, 53.

⁵ Thomas Thiis-Evensen, Archetypes in Architecture (New York: Oxford University Press, 1987), 89.

⁶ Templer, The Staircase: History and Theories, 7.

⁷ Thiis-Evensen, Archetypes in Architecture, 91.

⁸ Templer, The Staircase: History and Theories, 120.

The grand stair was a dominant means for exhibiting grandeur and power in imperial architecture throughout the eighteenth and nineteenth centuries.⁹ By the late nineteenth century grand staircases were starting to become commonplace in other programs, including museums, universities, private homes and theaters.¹⁰ It was during this time that the grand stair was cemented as a typology for opera house interiors with Charles Garnier's design for the Paris Opéra in 1875.¹¹ **Figure 3.1**

[Garnier] realized that it was possible to intensify the architectonic grandeur of the foyer and still serve the functional needs of a great crowd of opera patrons. This might seem to us to be an obvious solution, but it was a major contribution to nineteenth-century theater design and became the model. His staircase is the architectural as well as spatial center of the building.¹²

In the case of the opera house, the grand stair not only functioned for circulation and grandeur, but introduced the important notion of “seeing and being scene” in a social context. The Paris Opéra's use of Showcase Stair set a precedent for the stair as an architectural element becoming part of typology of a particular building type, much like the stair will later play a significant role in retail interiors, if in a less widespread fashion. The opera house also set the precedent for stairs to act as interior spaces in their own right.

⁹ Michael Spens, *Staircases: Detail in Building* (London: Academy Group Ltd., 1995), 8-10.

¹⁰ Eva Jiricna, *Staircases* (New York: Watson-Guption Publications, 2001), 13; Templer, *The Staircase: History and Theories*, 160.

¹¹ Paris Opéra [1860-1874] Charles Garniers; Paris, France in ARTstor Online, <http://library.artstor.org/library/secure/ViewImages?id=8CJRfzQ5NS4pKi8rFTx%2FQnsoXXgte159&userId=gjJEcTMi&zoomparams=> (accessed May 3, 2011); PhotoCrd: Scott Gilchrist, Archivision, Inc.

¹² Templer, *The Staircase: History and Theories*, 164.



Figure 3.1 Paris Opéra [1860-1874] Charles Garniers; Paris, France in ARTstor Online, <http://library.artstor.org/library/secure/ViewImages?id=8CJRfzQ5NS4pKi8rFTx%2FQnsoXXgte159&userId=gjJEcTMi&zoomparams=> (accessed May 3, 2011); PhotoCrd: Sott Gilchrist, Archivision, Inc.

Several decades earlier, the Crystal Palace had featured a staircase in a precursor to Showcase Stair's application in retail interiors. The innovative cast iron and glass building was designed to house the Great Exhibition of 1851 in London. The exhibition was a demonstration of spectacle on many levels, showcasing technology, industry, architecture, culture, and a Showcase Stair.

It is a building whose raison d'être is spectacle: an umbrella over 100,000 exhibits, uniting a larger crowd of mankind that has ever congregated together for any secular purpose; and in this building with no purpose other than to gaze. From Paxton's optical instruments on the galleries, to the double helical iron stair of Langley Banks designed essentially as a panopticon viewpoint...from layers of galleries and great perspectives, the essence is in the multitude of objects, the seething of waves of the crowd that disappear into the distance.¹³

Even the spiral stair became part of the spectacle, facilitating an alternative perspective for taking in the exhibition. The Crystal Palace's association with retail can be found in the way that the strolling and gazing at objects displayed at the exhibition foreshadowed the eventual strolling, gazing and ultimate purchasing associated with department stores. Many would agree that "the era of the consumer [opened] at Crystal Palace."¹⁴ The pairing of Showcase Stair

¹³ John McKean, Crystal Palace: Joseph Paxton and Charles Fox (London: Phaidon, 1994), 28.

¹⁴ McKean, Crystal Palace, 29.

with the infant phase of modern consumerism provided an easy transition for the intype to make its way into retail.

Showcase Stair made its early appearances in retail in the department stores of the late nineteenth and early twentieth centuries. Department stores were not intended to be a primary focus of this study, however they have played an instrumental role in the historical development of several of the retail intypes, Showcase Stair included. Therefore they have been included as supplementary evidence, as they are crucial for understanding the context of certain intypes. Gustave Eiffel, famous for his Eiffel Tower, was involved in the design of the interior of Bon Marché, often considered the first department store.¹⁵ It is interesting to note Eiffel's dual involvement in the creation of an iconic monument marking the entrance to the World's Fair of 1889 in Paris as well as the beginnings of the extravagant grand stairs adopted by department stores. Stairs, ladders, and an elevator provided access to the Eiffel Tower's three platforms, originally featuring restaurants, shops, and a theater.¹⁶ Although its primary function was as a monument, the parallel between Eiffel's involvement in an iron tower that enabled climbing to new heights and his assistance with design of the interior and grand stairs in a prominent department store is fascinating. The Eiffel Tower and the grand staircase both share the theme of spectacle, glorifying and paying homage to the ritual of climbing to an elevated place.

¹⁵ Sophie Dubuisson-Quellier, "The Shop as Market Space: The Commercial Qualities of Retail Architecture," eds. David Vernet and Leontine de Wit, Boutiques and Other Retail Spaces: The Architecture of Seduction (New York: Routledge, 2007), 18.

¹⁶ Joëlle Bolloch, The Eiffel Tower, (Milan: 5 Continents Editions, 2005), 8, 17.

The advent of the department store had pivotal social implications, with the Showcase Stair being one of the key interior elements influencing changes in the nature of shopping. Department stores like Bon Marché provided the middle class with affordable goods sold in an atmosphere that evoked the elegance associated with the specialty shops the upper class patronized. For example, “for the first time, the middle class experienced shopping as amusement, one that permitted them to benefit from services, such as doormen and porters, that once were reserved solely for the elite.”¹⁷ In addition to affordable product, carefully curated displays and catered customer service, many department stores were located in palace-like downtown buildings complete with palatial grand stairs luring customers to the stores’ upper floors.

In the early days of department stores...they tended to adopt the Old World style and elegance of Parisian department stores. Often their buildings had decorative Italianate fronts, some of cast iron painted white, and mansard roofs. Interiors featured rotundas bordered by columned galleries linked by wide staircases...Broad stairways with ornamental railings, leading majestically from the first floor to the second or the mezzanine, were a striking architectural feature in most nineteenth-century stores.¹⁸

European and American department stores alike featured palace-like interiors with central grand stairs.¹⁹ **Figures 3.2-3** The staircases were oftentimes paired with expansive, light-flooded atriums that provided customers with views of the multiple floors above.²⁰ By the early twentieth century, grand

¹⁷ Dubuisson-Quellier, “The Shop as Market Space,” 18.

¹⁸ Jan Whitaker, Service and Style: How the American Department Store Fashioned the Middle Class (New York: St. Martin's Press, 2006), 81-82.

¹⁹ Le Bon Marché [1869] Louis-Charles Boileau; Structural Renovation [1852], Gustave Eiffel and Louis Auguste Boileau; Paris, France in Bernard Marrey, Les grands magasins: Des Origins à 1939 (Paris: Picard, 1979), 68; PhotoCrd: Chevojon.

²⁰ Kathleen James, “From Messel to Mendelsohn: German Department Store Architecture in Defence of Urban and Economic Change,” eds. Geoffrey Crossick and Serge Jaumain, Cathedrals of Consumption: The European Department Store 1850-1939 (Brookfield, VT: Ashgate Publishing Limited, 1999), 261-62.

staircases had become entrenched in the department store typology, creating elegant interiors that allowed the middle class to partake in an upper class shopping experience.

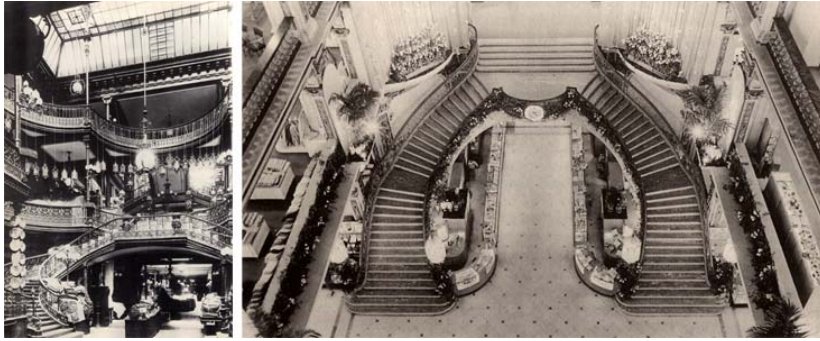


Figure 3.2 (left) Le Bon Marché [1869] Louis-Charles Boileau; Structural Renovation [1852], Gustave Eiffel and Louis Auguste Boileau; Paris, France in Bernard Marrey, Les Grands Magasins: Des Origins à 1939 (Paris: Picard, 1979), 68; PhotoCrd: Chevojon.

Figure 3.3 (right) Grand Stair, Wanamaker's [1896] Anonymous; Renovation, A.T. Stewart & Co. [1846] Trench and Snook; New York, NY in Jan Whitaker, Service and Style: How the American Department Store Fashioned the Middle Class (New York: St. Martin's Press, 2006), 92; PhotoCrd: Anonymous.

Between a shift in thinking about retail interiors and the increasing use of elevators and escalator, the Showcase Stair's position as a dominant architectural feature in department stores was challenged around the turn of the century. On one hand, many department stores were moving away from showy, elaborate interiors in favor of more neutral environments that focused all of the attention on the products for sale. Although many of the original department stores retained their traditional, elegant interiors, "the idea that the building itself should be grand and showy soon gave way to a conviction that a building should not call too much attention to itself but provide a background for its wares."²¹ These less extravagant interiors coupled with the need to more efficiently move customers between increasing numbers of floors

²¹ Whitaker, Service and Style, 81.

deemphasized and even resulted in the disappearance of Showcase Stair in department stores.

Elevators were around since the 1860s, but they became more popular towards the end of the nineteenth century when rising urban property values caused department stores to expand vertically, oftentimes to four or five stories tall. With only stairs and elevators, department stores found that they were having a hard time attracting people to wander beyond the ground floor; the escalator proved to be the solution for easily moving quantities of customers between floors. Escalators first appeared in department stores in the 1890s and were commonplace by the early twentieth century.²² In the midst of retailers' obsession with moving customers through the floors of their stores as efficiently as possible, many residual building elements began to disappear, the escalator rendering the old department stores' grand staircases as the "most notable casualty."²³

Despite the lauded efficiency of the escalator and elevator, stairs still had meaningful purpose, for safety, functional and aesthetic reasons. The stair, and especially the Showcase Stair, remained an important architectural element throughout the twentieth century, likely due to this pairing of utility and function with the potential for creative aesthetic expression.²⁴ Contemporary department store interiors have expressed the stair or vertical movement in a variety of ways. Bergdorf Goodman (1993) featured a non-functional

²² Whitaker, Service and Style, 81-82, 93.

²³ Srdjan Jovanovic and Sze Tsung Leong, "Escalator," eds. Chung, Chuihua Judy, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong, Tae-Wook Cha, Harvard Design School Guide to Shopping (New York: Taschen, 2001), 350-52.

²⁴ Spens, Staircases: Detail in Building, 6.

Showcase Stair.²⁵ **Figure 3.4** The stair did not lead to anywhere but was sculptural in nature and served as a centerpiece in the interior. In an alternative approach, Selfridge's in London (2004) opted for a series of "showcase escalators."²⁶ **Figure 3.5** The escalators crisscrossed in the atrium, forming a dynamic composition that exemplified the spirit of efficient, upward movement. In smaller, non-department store retail interiors, however, the Showcase Stair also evolved and remained prevalent: "stairs and ramps have been given a new emphasis in compositions in contrast to their decrease in importance in the general movement system."²⁷ Building codes, too, arguably contributed to this renewed emphasis on the stair. By the end of the twentieth century, ramps and elevators would be elevated to higher importance with the passing of the Americans with Disabilities Act of 1990 (ADA), mandating that equal access to upper floors be possible for all regardless of physical abilities. The combination of dedicated egress stairs for fire safety and ADA's emphasis on elevators and ramps has potentially allowed contemporary applications of Showcase Stair to become even more sculptural and precarious, since the functional focus of vertical circulation has been transferred elsewhere.

²⁵ Bergdorf Goodman [1993] Eva Jiricna; New York City in Edie Lee Cohen, "Eva Jiricna: Renovation of the Venerable Bergdorf Goodman's Fifth Floor Transforms a Dark Maze into a Light-Filled Environment with Spectacular New York Views," *Interior Design* 64, no. 1 (Jan. 1993): 122-27; PhotoCrd: Peter Paige.

²⁶ Selfridge's [2004] Future Systems; Birmingham, U.K. in James S. Russel, AIA, "Future System's Curvaceous Outpost in Birmingham Has Helped Turn the Dowdy Selfridge's Department-Store Chain into a Must-Shop Destination," *Architectural Record* 192, no. 6 (Jun. 2004): 234-41. PhotoCrd: Courtesy of Future Systems.

²⁷ Templer, *The Staircase: History and Theories*, 28.



Figure 3.5 (right) Selfridge's [2004] Future Systems; Birmingham, U.K. in James S. Russel, AIA, "Future System's Curvaceous Outpost in Birmingham Has Helped Turn the Dowdy Selfridge's Department-Store Chain into a Must-Shop Destination," *Architectural Record* 192, no. 6 (Jun. 2004): 241. PhotoCrd: Courtesy of Future Systems.

Figure 3.4 (left) Bergdorf Goodman [1993] Eva Jiricna; New York, NY in Edie Lee Cohen, "Eva Jiricna: Renovation of the Venerable Bergdorf Goodman's Fifth Floor Transforms a Dark Maze into a Light-Filled Environment with Spectacular New York Views," *Interior Design* 64, no. 1 (Jan. 1993): 127; PhotoCrd: Peter Paige.

Many architects associated with Modernism and the International Style experimented with stairs as featured interior elements in the early twentieth century. Experiments with dematerialization led to stairs having innovative structures that made it difficult to comprehend how the stair was supported or structurally sound. The rectilinear nature of many Modern interiors also led to dynamic compositions, the diagonal or helical form of the stair standing out in contrast to its boxlike context.²⁸ Le Corbusier's spiral Showcase Stair in Villa Savoye (1929-1931) is a good example of how this contrast allowed the stair to become a sculptural element in the interior. New technologies made possible by the First World War allowed for further experimentation with the stair, especially with respect to materiality. Reinforced concrete was new in 1920. Although glass staircases would not appear until later, glass as a material was being furthered at a rapid pace in the 1930s with new expansive glass façades, glass roofs and glass brick.²⁹

²⁸ Templer, *The Staircase: History and Theories*, 167-69.

²⁹ Jiricna, *Staircases*, 15-17, 46.

In this context of experimentation, Showcase Stair appeared with frequency in non-department store retail interiors by the middle of the twentieth century. Morris Lapidus, the famous hotel architect who began in retail design, featured Showcase Stair in several of his retail interiors in the 1940s and 1950s. Lapidus' rationale for emphasizing the stairs becomes apparent in reading this description of his use of Showcase Stair: "The unavoidable staircase, seen free-floating from below, becomes part of room decoration. Winding staircases and landings are employed to stimulate spatial expectation. The customer makes his entrance."³⁰ For Lapidus, the stair was a sculptural piece, contributing to the overall composition of the retail interior. The stair not only provided a visual connection between the floors of a shop, but was intended to offer a view to above that entices customers into proceeding to the upper floors. Finally, the stair became a sort of stage, where customers were elevated and on display as they made their way up. Showcase Stair has remained a prominent design practice since the 1940s for many of the same reasons that Lapidus used it.

Around the same time that Lapidus was designing retail interiors, Frank Lloyd Wright also designed a shop interior that placed emphasis on vertical circulation. Wright's alternative approach to vertical circulation is not technically an example of Showcase Stair, but is useful for offering perspective when considering the intype. The interior of the V.C. Morris Gift Shop, built in San Francisco in 1949, contained a ramp that encircled the main, double-

³⁰ Martina Düttmann and Friederike Schneider, eds., Morris Lapidus: Der Architekt des amerikanischen Traums (Morris Lapidus: The Architect of the American Dream) (Basel: Birkhäuser, 1992), 68.

height sales floor and led up to the second floor.³¹ **Figure 3.6** Wright used a similar perimeter ramp to define interior space on a much larger scale in the Guggenheim Museum in New York.³² **Figure 7** Although the museum was built after the Morris Gift Shop, Wright had already conceived of and produced drawings for the Guggenheim when he designed the shop.³³ Most of the gift shop's product was displayed on either of the two floors, but some products were featured in circular niches placed at eye-level along the ramp. The "Showcase Ramp" was a key architectural expression in the space. By wrapping the circulation around the perimeter of the shop rather than locating it centrally, the ramp acted an inverse of Showcase Stair. Despite being inverted, the ramp provided an intense visual connection between above and below, garnered interest in what was above, and highlighted customers as they process up the ramp in much the same way a central grand stair would. While in one sense the showcase ramp made a spectacle of vertical circulation, some have argued that the ramp disappeared into the perimeter of the shop.³⁴ Regardless of whether it functioned as a featured element or faded into the background, Wright's exploration of vertical circulation contributed to the consideration for upward movement in retail interiors.

³¹ V.C. Morris Gift Shop [1948-1950] Frank Lloyd Wright; San Francisco, CA in Anonymous, "The First Spiral: The V.C. Morris Shop Built in San Francisco in 1948 Was Wright's First Realized Spiral Form, a Further Development in His Search for Continuity," *Architectural Record* 128, no. 4 (Oct. 1960): 182-83; PhotoCrd: Maynard Parker.

³² Guggenheim Musuem [1943-1959] Frank Lloyd Wright; New York City in Alan Hess, Frank Lloyd Wright: The Buildings (New York City: Rizzoli International Publications, 2008), 242-43; PhotoCrd: Alan Weintraub.

³³ Bruce Brooks Pfeiffer, Frank Lloyd Wright, 1867-1959: Building for Democracy (Los Angeles: Taschen, 2004), 69; Aurora Cuito and Sol Kliczkowski, Frank Lloyd Wright (Gloucester, MA: Rockport Publishers, 2003), 62.

³⁴ Pfeiffer, Building for Democracy, 69.

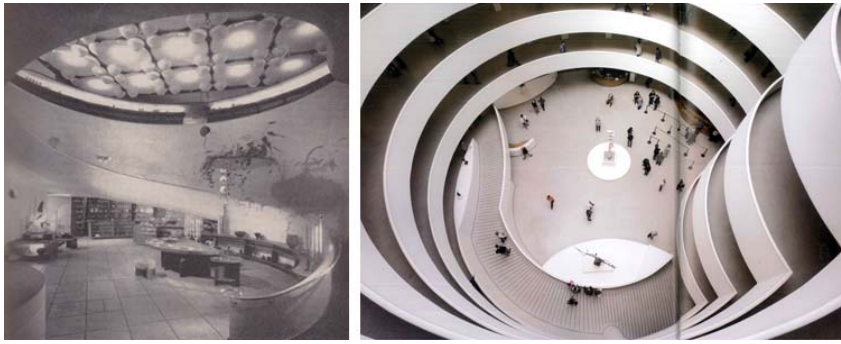


Figure 3.6 (left) V.C. Morris Gift Shop [1948-1950] Frank Lloyd Wright; San Francisco, CA in Anonymous, "The First Spiral: The V.C. Morris Shop Built in San Francisco in 1948 Was Wright's First Realized Spiral Form, a Further Development in His Search for Continuity," *Architectural Record* 128, no. 4 (Oct. 1960): 183; PhotoCrd: Maynard Parker.

Figure 3.7 (right) Guggenheim Museum [1943-1959] Frank Lloyd Wright; New York, NY in Alan Hess, Frank Lloyd Wright: The Buildings (New York, NY: Rizzoli International Publications, 2008), 242-43; PhotoCrd: Alan Weintraub.

Although Showcase Stair remained in constant use throughout the twentieth century, the intype played an interesting role in the trend towards minimalist retail interiors. When minimalist, White Box retail interiors came into vogue in the 1980s and 1990s, the staircase was a favored architectural element that was often emphasized and highly detailed, even if in a minimalist fashion.

With the 1980s began a Golden Age of retail architecture... retail fashion saw a relatively homogenous phase of construction and reconstruction, marked by the same 'fig-leaf' aesthetic. The shops designed for Armani, Calvin Klein, and Jil Sander by Gabellini and Claudio Silverstrin all resemble each other, sharing the same orthodoxy... These architects made lack of decoration into a new genre, characterized by the central role of the staircase, the use of daylight, the valorization of traditional openings, screen-effects with glass of different textures, the use of costly, highly-polished wood, marble and metal.³⁵

Despite having otherwise pared down interiors, the staircase was maintained as an important spatial element. The minimal interiors exaggerated the impact

³⁵ Chantal Béret, "Shed, Cathedral or Museum?" eds. Grunenberg, Christoph, and Max Hollein, Shopping: A Century of Art and Consumer Culture (Ostfildern-Ruit: Hatje Cantz, 2002), 77.

of Showcase Stair since the simple spaces allowed the sculptural stairs to be featured prominently and boldly in contrast.

Contemporary applications of the intype represent the full range of aesthetic adornment from flamboyant, ornamented grand stairs to simply articulated, minimal sculptures. Styling aside, straight stairs visually and physically bridge floors, whether against a wall or centrally located. The diagonal form of the straight stair will always inherently draw attention to itself. The diagonal stair contradicts the horizontal and vertical planes that interior space is usually comprised of. As historian John Templer put it, “architects have always sought to understand and tame the vigorous, unruly heresy that the diagonal demonstrates within comfortable orthogonal schema.”³⁶ This “heresy” of the diagonal works to the designers’ advantage in retail interiors, allowing a Showcase Stair to establish a strong visual connection between floors and provide incentive to venture upwards. When stairs are open on both sides—either straight-run or spiral stairs—they become objects in space. Helical stairs are sometimes preferred because they require less floor space than a straight run, but require more craft and skill to design and build.³⁷ An unattached Showcase Stair of any form can function as a sculptural element and start to define a space of its own, boasting unique spatial experiences within.³⁸

Christopher Alexander’s *A Pattern Language* is useful for considering how stairs can exist as spaces of their own. Several of Alexander’s patterns are

³⁶ Templer, *The Staircase: History and Theories*, 28.

³⁷ Templer, *The Staircase: History and Theories*, 32, 54.

³⁸ Francis D.K. Ching, *Architecture: Form, Space and Order* (New York: Van Nostrand Reinhold, 1996), 275; Templer, *The Staircase: History and Theories*, 60; Jiricna, *Staircases*, 102.

relevant to Showcase Stair and inform how it has functioned throughout its use over time. Staircase as a Stage (Pattern 133) provides a conceptual framework for the essence of Showcase Stair:

A staircase is not just a way of getting from one floor to another. The stair itself is a space, a volume, a part of the building...a place where someone can make a graceful or dramatic entrance...People coming down the stair become part of the action in the room while they are on the stair.³⁹

Alexander's likening of the stair to a stage is especially relevant to Showcase Stair in retail applications, given that theater and stage are often metaphors used when describing conceptual intent for contemporary retail interiors. The stage metaphor also allows the stair to transcend its status as pure architectural feature to a living space that highlights people as they move up or down the stair.

Stair Seats (Pattern 125) is a pattern more relevant to outdoor plazas or larger interior spaces, but at least one retail interior has used it. Alexander promotes stair seats as a means for people to observe the action in a space from a slight distance but within close enough proximity to still be part of the action. The stairs become a vantage point.⁴⁰ While the stairs in most shops are not large enough to support or encourage lingering, Prada's SoHo store featured a multi-purpose Showcase Stair that was large enough to invite customers to linger.⁴¹ **Figure 3.8** The stair spanned most of the width of the store, functioning as circulation and display during the day, and originally intended to

³⁹ Christopher Alexander, Sara Ishikawa, and Murray Silverstein, A Pattern Language: Towns, Building, Construction (New York: Oxford University Press, 1977), 638-41.

⁴⁰ Alexander, A Pattern Language, 604-605.

⁴¹ Prada SoHo [2002] Rem Koolhaas, Office for Metropolitan Architecture; New York City in Joseph Giovaninni, "Finally, Prada: What Made the Rem Koolhaas Wave Worth Waiting For," *Interior Design* 73, no. 4 (Apr. 2002): 222-25; PhotoCrd: Paul Warchol.

function as seating for events held at night. Although using stairs as seating is not practical for most stores, Prada offers a rich example of the ways that Showcase Stair can support additional programmatic requirements beyond circulation.



Figure 3.8 Prada SoHo [2002] Rem Koolhaas, Office for Metropolitan Architecture; New York, NY in Joseph Giovaninni, “Finally, Prada: What Made the Rem Koolhaas Wave Worth Waiting For,” *Interior Design* 73, no. 4 (Apr. 2002): 222; PhotoCrd: Paul Warchol.

Apple’s Fifth Avenue store in New York placed a Showcase Stair within a Store Vitrine in a compelling demonstration of how Showcase Stair can be used as a strategy for emphasizing the entrance to a store. Although Apple uses a glass Showcase Stair in many of its multi-level stores, the Fifth Avenue store was a unique example.⁴² **Figures 3.9-10** The company took a risk in building a store entirely underground, but several key design strategies for overcoming the obstacles associated with locating a store below grade.⁴³ The Vitrine encasing the glowing Apple logo was the first view passersby experienced, followed by a view of the glass staircase spiraling down into the store. The stair acted much like any other Showcase Stair within the store itself, but had the added task of attracting potential customers to enter the store in the first place. It is interesting to observe how the Showcase Stair not

⁴² Apple Fifth Avenue [2006] Bohlin Cywinski Jackson; New York City in John Gendall, “Business Week/Architectural Record Awards Winner: Apple Store Fifth Avenue, Bohlin Cywinski Jackson,” *Architectural Record* 194, no. 11 (Nov. 2006): 86-89; PhotoCrd: Peter Aaron.

⁴³ Gendall, “Business Week/Architectural Record Awards Winner: Apple Store Fifth Avenue, Bohlin Cywinski Jackson,” *Architectural Record* 194, no. 11 (Nov. 2006): 86-89.

only served as a transition between levels in a store but was also used to mark the entrance to an underground store.



Figure 3.10 (right) Interior, Apple Fifth Avenue [2006] Bohlin Cywinski Jackson; New York, NY in Gendall, “Business Week/Architectural Record Awards Winner,” 89; PhotoCrd: Peter Aaron.

Figure 3.9 (left) Exterior, Apple Fifth Avenue [2006] Bohlin Cywinski Jackson; New York, NY in John Gendall, “Business Week/Architectural Record Awards Winner: Apple Store Fifth Avenue, Bohlin Cywinski Jackson,” *Architectural Record* 194, no. 11 (Nov. 2006): 87; PhotoCrd: Peter Aaron.

While many retail interiors throughout the twentieth century featured applications of Showcase Stair that are reminiscent of traditional grand staircases, or highlighted the stair as prominent architectural showpieces, there have been innovative explorations of the possibilities of the intype. From the V.C. Morris Gift Shop in the late 1940s to the more recent Prada SoHo and Fifth Avenue Apple store, many designers have experimented with the potential for pushing the boundaries of Showcase Stair beyond the grand or sculptural stair.

Chronological Sequence

In the height of the department store’s grand stair, Adolf Loos’ menswear store, Goldman & Salatsch (1898), demonstrated Showcase Stair’s application *outside* of the department store.⁴⁴ **Figure 3.11** This stair functioned as a

⁴⁴ Goldman & Salatsch [1898] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, Adolf Loos (New York: Princeton Architectural Press, 1994): 127; PhotoCrd: Gerlach photo-studio.

Showcase Stair due to its purposeful placement and monumental nature. Its location on the interior's central organizational axis resulted in a strong directional pull through the store and up to the floors above. Given the context of department store design at the turn of the century, this staircase greatly resembled the department stores' archetypical use of the stair in strategy and form. Whereas the Showcase Stair in Goldman and Salatsch read much like a grand department store stair inserted in a smaller shop, experimentation with more sculptural staircases became apparent later in the twentieth century.



Figure 3.11 Goldman & Salatsch [1898] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, *Adolf Loos* (New York: Princeton Architectural Press, 1994), 127; PhotoCrd: Gerlach photo-studio.

The Barricini Candy Store (ca. 1940s) was one of several instances of Showcase Stair featured in a 1950 survey of then current retail design practice, *The Specialty Shop (A Guide)*.⁴⁵ **Figure 3.12** The stair was described as graceful and ornamental, intended to be both functional and sculptural in nature. It was strategically placed within the store so that it was also visible outside from the street, allowing it to attract customers both internally and externally. Fernandez's explanation that the stair was deliberately designed to establish a vertical flow within the store in addition to being highly visible and aesthetically intriguing, suggested that the concept and strategy for Showcase

⁴⁵ Barricini Candy Store [ca. 1940s] Simon B. Zelnik; New York City in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 87; PhotoCrd: Robert Greene.

Stair was present, if not by name. The author also noted the materiality of the stair, in particular the way the rail appeared to float on the plate glass balustrade. This attention to materiality reinforced that detail and craft have long been essential to Showcase Stair.



Figure 3.12 Barricini Candy Store [ca. 1940s] Simon B. Zelnik; New York, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 87; PhotoCrd: Robert Greene.

The Joseph Magnin store (ca. 1940s) was another of the retail interiors that Fernandez featured in his book.⁴⁶ **Figure 3.13** Described as the focal point of the store in plan and space, this spiral staircase was also clearly designed as a Showcase Stair. The spiral stair wrapped around a centrally located column, making it doubly efficient. This placement of the stair made the most of a structural column that otherwise would have been situated in the middle of the store. Furthermore, the helical staircase was more space efficient than a straight run stair by requiring less floor space beneath it.⁴⁷ The stair created a powerful connection between the ground floor and mezzanine above, with visual access afforded to the floor above and the stair itself.

⁴⁶ Joseph Magnin [ca. 1940s] Gruen & Krummeck; Palo Alto, CA in Jose A. Fernandez, The Specialty Shop (A Guide), (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 72-66, 86; PhotoCrd: Robert Greene.

⁴⁷ Templer, The Staircase: History and Theories, 54.



Figure 3.13 Joseph Magnin [ca. 1940s] Gruen & Krummeck; Palo Alto, CA in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 86; PhotoCrd: Robert Greene.

Although freestanding stairs are often more sculptural and visually compelling, applications of Showcase Stair that are affixed to a wall can be equally as effective if not as striking. The stair at George & Lester's (1952) was adjacent to a wall, but a cable balustrade supported the stair treads on their unattached ends and introduced a strong vertical element into the composition.⁴⁸ **Figure 3.14** The dynamic vertical expression led the eye upwards and symbolized movement up to the floor above. Showcase Stair was acknowledged as a design strategy at the time in the way that it was discussed, if not by name: "instead of being unobtrusive, [the stair was] a dominant feature of the interior."⁴⁹ At that, the intype was a popular strategy across the full spectrum of retail interiors in the middle of the twentieth century, as a drugstore application was published in *Architectural Record* several issues after George and Lester's had been. The Patterson-Bradford Rexall Drugstore (1952) featured a glass-enclosed spiral stair that was visible from outside the store and whose treads were similarly suspended by thin cables.⁵⁰ **Figure 3.15**

⁴⁸ George & Lester's [1952] Morris Lapidus; Racine, WI in Caleb Hornbostel, "Store Design: Architectural Record's Building Types Study Number 188," *Architectural Record* 111, no. 7 (Jul. 1952): 164-65; PhotoCrd: Hedrich-Blessing.

⁴⁹ Caleb Hornbostel, "Store Design," 164.

⁵⁰ Patterson-Bradford Rexall Drugstore [1952] N.W. Overstreet & Associates; Jackson, MS in Anonymous, "Patterson-Bradford Rexall Drug Store," *Architectural Record* 112, no. 4 (Oct. 1952): 170-72; PhotoCrd: Joseph W. Molitor.



Figure 3.15 (right) Patterson-Bradford Rexall Drugstore [1952] N.W. Overstreet & Associates; Jackson, MS in Anonymous, "Patterson-Bradford Rexall Drug Store," *Architectural Record* 112, no. 4 (Oct. 1952): 170; PhotoCrd: Joseph W. Molitor.

Figure 3.14 (left) George & Lester's [1952] Morris Lapidus; Racine, WI in Caleb Hornbostel, "Store Design: Architectural Record's Building Types Study Number 188," *Architectural Record* 111, no. 7 (Jul. 1952): 165; PhotoCrd: Hedrich-Blessing.

The practice of using a Showcase Stair to link a two-story shop's floors was still popular in the 1950s, appearing in both attached configurations, as in George & Lester's, and as freestanding stairs, as in Wallachs. The Wallachs (1956) menswear store's stair "[linked] the two levels in sprightly fashion."⁵¹

Figure 3.16 Atriums and double-height spaces encircled by second-floor mezzanine levels were a common technique for visually uniting a store's two floors, the Showcase Stair acting as the key physical connection between the two. The visual access to the upper floor was reinforced by the stair's commanding presence, making it impossible for customers to miss the merchandise above. The influence of the archetypal department store model had remained a dominant trend in smaller shops since the beginning of the twentieth century.

⁵¹ Wallachs [1956] Ketchum, Giná & Sharp; New York City in Anonymous, "On Upper Fifth Avenue Wallachs' Largest," ed. James S. Hornbeck, AIA, *Stores and Shopping Centers* (New York: McGraw-Hill Book Company, Inc. 1962), 78-79; PhotoCrd: Anonymous.



Figure 3.16 Wallachs [1956] Ketchum, Giná & Sharp; New York, NY in Anonymous, “On Upper Fifth Avenue Wallachs’ Largest,” ed. James S. Hornbeck, AIA, Stores and Shopping Centers (New York: McGraw-Hill Book Company, Inc. 1962), 79; PhotoCrd: Anonymous.

While earlier stores had experimented with transparent glass balustrades that allowed for open, airy staircases, Rosenthal (ca. 1960s) was an early example of an entirely transparent stair.⁵² **Figures 3.17-18** As a store that sold artist-designed glassware and porcelain goods, the transparent Plexiglas stair was conceptually appropriate. It functioned as a Showcase Stair primarily due to its manipulation of material and strong diagonal presence in an otherwise box-like interior. In this example, the potential for Showcase Stair to also function as a strategy for spatial definition was apparent. Since the store was essentially rectangular, the stair made a strong formal statement in the space. The form of the stair served as a partition, partially enclosing the seating group pictured on the right and defining it as a smaller space within the context of an otherwise open floor plan.



Figures 3.17-18 (left to right) Rosenthal [ca. 1960s] Rosenthal Studio B; Düsseldorf, Germany in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 102; PhotoCrd: Anonymous.

⁵² Rosenthal [ca. 1960s] Rosenthal Studio B; Düsseldorf, Germany in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967): 100-103; PhotoCrd: Anonymous.

While Rosenthal demonstrated how Showcase Stair could define space, the Schwan and Böger Book Shop (ca. 1960s) portrayed the way in which the practice can be used for maximizing accessible and usable space in a smaller shop.⁵³ **Figure 3.19** The metal stair and catwalks allowed the book shelves to span the entire height of the space, providing customers with easy visual and physical access to the upper shelves. It is important to recognize that a simple metal stair such as this one would not function as a Showcase Stair in all contexts, but was considered one in this instance for several reasons. Firstly, this store was essentially a box, so the diagonal of the stair broke the box and created a dynamic upward movement in an otherwise static space. Additionally, the stair's connection to and relationship with the catwalk dramatically lengthened the area in which a customer was placed on display, allowing the staircase and catwalk to truly function as a “showcase” of customers browsing around the store.



Figure 3.19 Schwan and Böger Book Shop [ca. 1960s] H. Brauns and R. Janeschitz-Kriegl; Düsseldorf, Germany in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 48; PhotoCrd: Inge Goertz-Bauer, Düsseldorf.

A slightly alternative type of retail interior, The Seraph (1968) was a combination boutique and interior design practice occupying an old Victorian

⁵³ Schwan and Böger Book Shop [ca. 1960s] H. Brauns and R. Janeschitz-Kriegl; Düsseldorf, Germany in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 48-49; PhotoCrd: Inge Goertz-Bauer, Düsseldorf.

estate in Connecticut.⁵⁴ **Figure 3.20** Different from more commercial applications of stairs, this interior benefitted from an existing residential Showcase Stair. This shop's use of the intype was a reference to the staircases characteristic to foyers of old palaces and mansions. Rather than being sculptural in nature, this stair functioned as a Showcase Stair because of its associations with the domestic stair. This connotation remained a common theme throughout the remainder of the century, as many urban shops either occupy old downtown mansions or otherwise channel domestic interiors.



Figure 3.20 The Seraph [1968] Robert L. Davis; East Haddam, CT in Anonymous, "The Seraph: A Gingerbread House in Connecticut Serves as a Shop and Design Studio," *Interior Design* 39, no. 5 (May 1968): 169; PhotoCrd: Ben Schnall.

While Showcase Stair in many retail applications has led up from a store's ground floor, the Lincoln Memorial Bookshop (1973) is an example of a shop that instead featured a Showcase Stair leading down to a lower level.⁵⁵ **Figure 3.21** Unlike their ascending counterparts, the form of the downward stair was not visible from the shop's main floor. Instead, the opening for the stairway provided shoppers with the visual cue that there was something below. The

⁵⁴ The Seraph [1968] Robert L. Davis; East Haddam, CT in Anonymous, "The Seraph: A Gingerbread House in Connecticut Serves as a Shop and Design Studio," *Interior Design* 39, no. 5 (May 1968): 168-71; PhotoCrd: Ben Schnall.

⁵⁵ Lincoln Memorial Bookshop [1973] Hugh Newell Jacobson; Washington D.C. in Anonymous, "Discreet Stores in Odd Places Sell by Demand," *Architectural Record* 154, no. 2 (Aug. 1973): 134; PhotoCrd: Robert C. Lautman.

use of a dogleg stair in this application piqued shoppers' curiosity by indicating that there was a floor below without affording any views into the lower floor. Another interesting detail was the way the stair was camouflaged with the rest of the interior, blending in with the blue carpeting of the floor and walls. It was only from the lower level that the stark white structural support contrasted with the blue stair, resulting in a strong architectural expression of the stair's construction. **Figure 3.22** Much of the playfulness associated with Showcase Stair in the decades to come could be attributed to architects' and designers' experimentation with the various means of expressing or dematerializing the structure of the stair.



Figures 3.21-22 (left to right) Lincoln Memorial Bookshop [1973] Hugh Newell Jacobson; Washington D.C. in Anonymous, "Discreet Stores in Odd Places Sell by Demand," *Architectural Record* 154, no. 2 (Aug. 1973): 134; PhotoCrd: Robert C. Lautman.

Into the 1970 decade, department stores continued to feature Showcase Stair in addition to elevators and escalators. Bullock's Wilshire (1973) was one such department store that used Showcase Stair to link its two floors in a rather grand gesture despite also boasting a glass elevator.⁵⁶ **Figures 3.23-24** The interior was inspired by the original Bullock's Wilshire store, so the stair highlighted as a focal point within the central atrium was likely a historical reference to the traditional department store model. The dogleg stair featured

⁵⁶ Bullock's Wilshire [1973] Welton Becket and Associates; Los Angeles, CA in Anonymous, "Stores: A Portfolio of Four," *Interior Design* 44, no. 11 (Nov. 1973): 142-49; PhotoCrd: Marvin Rand.

a landing that served the dual purpose of vantage point for surveying the store and ceiling element for spatially defining the sales counters below.



Figures 3.23-24 (left to right) Bullock's Wilshire [1973] Welton Becket and Associates; Los Angeles, CA in Anonymous, "Stores: A Portfolio of Four," *Interior Design* 44, no. 11 (Nov. 1973): 143; PhotoCrd: Marvin Rand.

Smaller shops continued to explore the various ways that stairs could manifest themselves in the retail interior. Historian John Templer discussed the way in which opening up a staircase heightened the spatial connection between the stairs, a space themselves, with the adjacent spaces that they connected.⁵⁷

The small New York boutique, Alma (1986), dealt with a narrow urban floor plate using this strategy of opening up a Showcase Stair to the store.⁵⁸ **Figure 3.25** The full-height iron rod balustrade defined the stair as a space while still allowing it to feel like an integral part of the space and making the narrow store feel larger. The verticality of the iron rods dynamically guided the eye upwards in a similar fashion to George and Lester's Showcase Stair from the 1950s. By running the stair lengthwise through the store, it also established a flow through the space. Customers were first flashed a peek of the mezzanine above upon entering the store. As they proceeded to towards the back, the

⁵⁷ Templer, *The Staircase: History and Theories*, 26.

⁵⁸ Alma [1986] Lorenzo Carmellini and Rocco Magnoli, Laboratorio Associati; New York City in Edie Lee Cohen, "Alma, New York: The Madison Avenue Shop by Milanese Architects Lorenzo Carmellini and Rocco Magnoli of Laboratorio Associati," *Interior Design* 57, no. 5 (May 1986): 276-79; PhotoCrd: Peter Paige.

way in which the display below the stairwell mimicked the form of the stairs, almost becoming part of the stair, naturally led customers to the stairs.



Figure 3.25 Alma [1986] Lorenzo Carmellini and Rocco Magnoli, Laboratorio Associati; New York, NY in Edie Lee Cohen, “Alma, New York: The Madison Avenue Shop by Milanese Architects Lorenzo Carmellini and Rocco Magnoli of Laboratorio Associati,” *Interior Design* 57, no. 5 (May 1986): 277; PhotoCrd: Peter Paige.

Creeks Boutique (1986) was another small shop designed in the same year that used a single straight-run stair to unite a long, narrow store in an even more dramatic fashion.⁵⁹ **Figure 3.26** Sequentially connecting all of the store’s three floors, the Showcase Stair exaggerated the depth of the store. The stair was detailed with small square light boxes placed on each step where the riser met the tread, guiding movement up or down the stair. The stair was further emphasized by an expansive mirror wall that spanned all three floors. A full-height mirror not only emphasized the stair by reflecting its image but linked the three floors together, made the interior appear wider than it was and supported the viewing of others (as well as the self) within the space. Designer Philippe Starck confirmed the latter point:

The staircase also serves as a series of balconies providing views to the merchandise on each level, and offers ample opportunity for that favorite Parisian pastime of seeing and being seen (as does the wall covered in mirrors, which camouflages the space’s narrow width).⁶⁰

⁵⁹ Creeks Boutique [1986] Philippe Starck; Paris, France in Karen D. Stein, “In the Pink,” *Architectural Record: Record Interiors* 174, no. 9 (Mid-Sept. 1986): 128-33; PhotoCrd: Tom Vack with Corrine Pfister.

⁶⁰ Philippe Starck in Karen D. Stein, “In the Pink,” 131.



Figure 3.26 Creeks Boutique [1986] Philippe Starck; Paris, France in Karen D. Stein, “In the Pink,” *Architectural Record: Record Interiors* 174, no. 9 (Mid-Sept. 1986): 131; PhotoCrd: Tom Vack with Corrine Pfister.

In the midst of these more modern takes on the stair, historical reverence was still present, as seen in Jean-Paul Gaultier’s Parisian flagship (1986).⁶¹ **Figure 3.27** The double Showcase Stair organized symmetrically around the store’s central axis was classical in nature. It further referenced the stair’s tradition in palaces and later department stores with the placement of a grand staircase in an atrium space. These historical references resonated with the conceptual direction for the store. The intent was to exhibit an interplay between old world and high tech, as can be seen in the TV screens within round view windows embedded within a traditional mosaic tile floor.⁶² The Showcase Stair certainly contributed to the “old world” aspects of the interior.



Figure 3.27 Jean-Paul Gaultier [1986] Maurice Marty; Paris, France in Brigitte Fitoussi, Les Boutiques (Paris: Electa Moniteur, 1988), 75; PhotoCrd: Stéphane Couturier.

⁶¹ Jean-Paul Gaultier [1986] Maurice Marty; Paris, France in Brigitte Fitoussi, Les Boutiques (Paris: Electa Moniteur, 1988), 74-79; PhotoCrd: Stéphane Couturier.

⁶² Andrea Loukin, “Jean Paul Gaultier, Paris: High Tech Meshes with Antiquity in Maurice Marty’s Design for a Clothing Boutique,” *Interior Design* 58, no. 10 (Aug. 1987): 202-205.

Minimalist retail interiors complete with carefully detailed yet restrained Showcase Stair started to become popular leading into the 1990s. As seen in Giorgio Armani's Beverly Hills boutique (1989), stairs were important architectural elements within otherwise somewhat neutral interiors.⁶³ **Figure 3.28** The stair was unmistakably a Showcase Stair:

How to move people upward posed the immediate problem; the answer was obvious. This focal stairway, as conceived by Chow and Roberts, was planted right at the entry so there could be no mistaking the need to travel upward in order to see both the entire Armani collection and the store itself. The ascent is not straight up, but one interrupted by viewing platforms from which 'to take in information about the store' says Chow.⁶⁴

The dark steel of the stair contrasted with the predominantly white interior while the industrial nature of the material and structure contrasted the more polished and refined nature of the clothing on display. The subtle reference to haute couture was also fascinating in the way that the stair almost resembled a catwalk, albeit an industrial one rather than one intended for a fashion show.



Figure 3.28 Giorgio Armani [1989] Michael Chow, Thane Roberts, AIA and Giorgio Armani; Beverly Hills, CA in Edie Lee Cohen, "Giorgio Armani: Michael Chow Collaborates with Thane Roberts, AIA, and Armani Himself in Design of the Beverly Hills Shop," *Interior Design* 60, no. 6 (Apr. 1989): 207; PhotoCrd: Toshi Yoshimi.

⁶³ Giorgio Armani [1989] Michael Chow, Thane Roberts, AIA and Giorgio Armani; Beverly Hills, CA in Edie Lee Cohen, "Giorgio Armani: Michael Chow Collaborates with Thane Roberts, AIA, and Armani Himself in Design of the Beverly Hills Shop," *Interior Design* 60, no. 6 (Apr. 1989): 206-11; PhotoCrd: Toshi Yoshimi.

⁶⁴ Cohen, "Giorgio Armani," 208.

Glass staircases have become a sub-typology within the Showcase Stair intype. Designer Eva Jiricna has used them in several of her retail projects, including the design for the Joseph (1991) boutique in London.⁶⁵ **Figure 3.29** Similar to the Armani store, Joseph, too offered a relatively neutral background for the clothing and *objets d'art* for sale. Set against the minimal interior, the steel and glass construction of the Showcase Stair was a focal point in the space. One benefit of the glass stair, as demonstrated in this example, was the way transparent stair treads allow light from above to permeate through to lower levels, almost like an atrium. As seen in other examples, this stair was visible from outside through the shop's windows, extending the stair's impact beyond shoppers within to potential customers outside.



Figure 3.29 Joseph [1991] Eva Jiricna; London, England in Jean Gorman, "Architectural Jewel: Eva Jiricna Takes Structure to the Limit at Joseph, a Subtle, Sloane Street Retail Shop in London," *Interiors* 150, no. 1 (Jan. 1991): 105; PhotoCrd: Richard Bryant.

For their American flagship, Benetton (1997) moved into the Charles Scribner's Sons Building in New York, the old home to the well-known publishing house.⁶⁶ **Figure 3.30** Benetton wished to preserve and restore the 1913 building, so opting for a more traditional interpretation of the grand

⁶⁵ Joseph [1991] Eva Jiricna; London, England in Jean Gorman, "Architectural Jewel: Eva Jiricna Takes Structure to the Limit at Joseph, a Subtle, Sloane Street Retail Shop in London," *Interiors* 150, no. 1 (Jan. 1991): 104-105; PhotoCrd: Richard Bryant.

⁶⁶ Benetton [1997] The Phillips Johnson Group; New York City in Monica Geran, "Design by Detection: Unusually Extensive Research by The Phillips Janson Group Precedes the Renovation of a Landmark Building for Benetton's New York flagship Store," *Interior Design* 68, no. 11 (Sept. 1997): 218-20; PhotoCrd: Peter Mauss, Esto.

staircase was appropriate within the context of the historical building. The Showcase Stair was one of the architectural elements that was restored, including its ornate bronze metalwork and marble stair treads. The stair made a powerful statement, centrally located at the termination of the store's main axis. The classic department store atrium made yet another appearance, able to be traced from late-nineteenth and early-twentieth century department stores through to the present.



Figure 3.30 Benetton [1997] The Phillips Johnson Group; New York, NY in Monica Geran, "Design by Detection: Unusually Extensive Research by The Phillips Janson Group Precedes the Renovation of a Landmark Building for Benetton's New York flagship Store," *Interior Design* 68, no. 11 (Sept. 1997): 218; PhotoCrd: Peter Mauss, Esto.

As Francis Ching explained, "Landings which are visible on approach invite ascent, as do treads which spill out at the bottom of a stairway."⁶⁷ The Jil Sander (1997) boutique in Munich is a prime example of the way in which a spilling stair tempted customers.⁶⁸ **Figure 3.31** Within the White Box interior, the Showcase Stair coyly wrapped around a column and welcomed customers to ascend. Sander requested a space that would "fuse austere drama with a sense of welcome," which the stair successfully achieved with its graceful, yet inviting form.⁶⁹ As was also the case with Philippe Starck's Creeks Boutique,

⁶⁷ Francis D.K. Ching, *Architecture: Form, Space and Order*, 274.

⁶⁸ Jil Sander [1997] Gabellini Associates; Munich, Germany in Edie Cohen, "White Magic: Gabellini Associates of New York Creates a Neutral 'White Box Theater' as the Ideal Showplace for Jil Sander, Munich," *Interior Design* 68, no. 5 (Apr. 1997): 124-29; PhotoCrd: Paul Warchol.

⁶⁹ Cohen, "White Magic," 124.

the Jil Sander boutique features a fourteen- by eight-foot mirror (in photo) that reflected the Showcase Stair located in the corner and made it more visible than it otherwise would have been.



Figure 3.31 Jil Sander [1997] Gabellini Associates; Munich, Germany in Edie Cohen, “White Magic: Gabellini Associates of New York Creates a Neutral ‘White Box Theater’ as the Ideal Showplace for Jil Sander, Munich,” *Interior Design* 68, no. 5 (Apr. 1997): 128; PhotoCrd: Paul Warchol.

Not that this Showcase Stair needed much assistance in drawing attention to itself, but Mandarin Duck’s (2001) stair depicted the way in which a spiral stair inherently attracts attention within an interior.⁷⁰ **Figure 3.32** “Because of its helical...direction, the stair tends to draw attention to itself...In fact, this characteristic [is] often exploited to give interest to an otherwise static composition.”⁷¹ The shop’s spiral stair was the only fixed architectural element in the space. Without the grounding of the feature stair, the shop would have been an empty box-like space outfitted with all movable display fixtures. Layered onto the spiral stair’s inherent attention-grabbing nature, the sides of the balustrades on an otherwise white stair are painted shades of bright green, perhaps in response to the minimal retail interiors that had been popular in the 1990s. Furthermore, the stair was also mechanized, allowing it to spin in

⁷⁰ Mandarin Duck [2001] NL Architects/Droog Design and; Paris, France in Raul Barrenche, New Retail (London: Phaidon, 2005), 190; PhotoCrd: Jimmy Cohrssen.

⁷¹ Templer, The Staircase: History and Theories, 169.

place—"it speeds shoppers upstairs like a whirling corkscrew."⁷² This motorized effect accentuated the motion and dynamism already associated with the stair, and especially the spiral stair.



Figure 3.32 Mandarin Duck [2001] NL Architects/Droog Design and; Paris, France in Raul Barrenche, *New Retail*, (London: Phaidon, 2005), 190; PhotoCrd: Jimmy Cohrsen.

Forum (2001) was a Brazilian boutique that similarly paired a white interior with a colored Showcase Stair.⁷³ **Figure 3.33** In an otherwise White Box interior, the red stair as the focal point of the store. Its width lent itself to monumentality, dictating an almost processional movement upwards: "Movement up a broad flight of stairs is slow... the broad flight has a public character. Broad stairs are described as monumental and considered suitable for public display."⁷⁴ A monumental Showcase Stair places users on display in a slightly different manner, the focus more on a person's scale in relation to the wide stair rather than his or her vertical movement up a narrower stair. The stair's termination in a feature wall complete with textured vernacular building materials and a coffee bar served to further punctuate its monumentality.

⁷² Suzanne Trocmé, "Going Dutch: Droog Design and NL Architects Subvert Retail Conventions at Mandarin Duck's Flagship Store in Paris," *Interior Design* 72, no. 4 (Apr. 2001): 187.

⁷³ Forum [2001] Isay Weinfeld; São Paulo, Brazil in Raul Barrenche, "Earthly Delight: With São Paulo's Forum Flagship, Architect Isay Weinfeld Shows that Sensuous Minimalism Can Hold Its Own," *Interior Design* 72, no. 14 (Nov. 2001): 142-47; PhotoCrd: Tuca Reínés.

⁷⁴ Thiis-Evensen, *Archetypes in Architecture*, 95.



Figure 3.33 Forum [2001] Isay Weinfeld; São Paulo, Brazil in Raul Barrenche, “Earthly Delight: With São Paulo’s Forum Flagship, Architect Isay Weinfeld Shows that Sensuous Minimalism Can Hold Its Own,” *Interior Design* 72, no. 14 (Nov. 2001): 142; PhotoCrd: Tuca Reinés.

While Forum referenced the wide classical stairs often associated with ancient temples or places of worship, one of Louis Vuitton’s Japanese stores (2007) featured a spiral stair that was a modern interpretation of another classical stair typology: the double helical stair.⁷⁵ **Figure 3.34** These double stairs consisted of two intertwined spiral stairs that never intersected or cross paths, one of the earliest appearances being the French Château de Chambord from the sixteenth century. The stair was extremely sculptural in nature, especially in the way that the white treads appeared to float as they wound around powder-coated aluminum rods running the full height of the store. Designer Eric Carlson described the stair as “light but has a very strong, sculptural form in contrast to the orthogonality of the rest of the space...ensuring that shoppers would be sucked into the vortex.”⁷⁶ As the centerpiece of the store, shoppers could not help but be whisked up through the store.

⁷⁵ Louis Vuitton [2007] Eric Carlson; Nagoya, Japan in Christin Schwartz Hartley, “Luxury Goods: At Louis Vuitton in Nagoya, Eric Carlson Gives a New Twist to the Japanese Art of Gift Wrapping,” *Interior Design* 78, no. 4 (Apr. 2007): 232-39; PhotoCrd: Jimmy Cohrsen.

⁷⁶ Eric Carlson in Hartley, “Luxury Goods,” 237.



Figure 3.34 Louis Vuitton [2007] Eric Carlson; Nagoya, Japan in Christin Schwartz Hartley, “Luxury Goods: At Louis Vuitton in Nagoya, Eric Carlson Gives a New Twist to the Japanese Art of Gift Wrapping,” *Interior Design* 78, no. 4 (Apr. 2007): 236; PhotoCrd: Jimmy Cohrsen.

Giorgio Armani was even more playful with his use of the stair in his New York Armani store (2010).⁷⁷ **Figure 3.35** The winding, ribbon-like stair wove back and forth to connect all four floors of the store, terminating at a restaurant on the top floor. Lighting played an important role in this Showcase Stair. The spatial experience within the bright, glowing stair was in high-contrast to dramatically lit product displays that were characterized by localized spotlighting surrounded by otherwise dim lighting. The combination of the higher sides and the white band that passed over the top of the stair allowed the stair to feel like a separate space, despite being open to the rest of the store. Ching addressed this effect, explaining that “stairs are three-dimensional forms just as moving up or down a stairway is a three-dimensional experience. This three-dimensional quality can be exploited when we treat it as a sculpture.”⁷⁸ Armani’s Showcase Stair exemplified the sculptural stair’s ability to exist as a space and commands its own spatial experience. It is also important to note that only within the past decade or two has the use of computer software for generating these types of complex, sculptural organic forms become widespread.

⁷⁷ Armani Fifth Avenue [2010] Doriana and Massimiliano Fuksas; New York City in Linda C. Lentz, “Armani Animates 5th Avenue,” *Architectural Record* 198, no. 2 (Feb. 2010): 92; PhotoCrd: Allan Toft.

⁷⁸ Ching, *Architecture: Form, Space and Order*, 275.



Figure 3.35 Armani Fifth Avenue [2010] Doriana and Massimiliano Fuksas; New York, NY in Linda C. Lentz, “Armani Animates 5th Avenue,” *Architectural Record* 198, no. 2 (Feb. 2010): 92; PhotoCrd: Allan Toft.

Conclusion

The Showcase Stair has provided a means for tracing retail’s evolution from the palatial grand staircases of the department stores to contemporary brand palaces. In much the same way that department stores have manipulated the stair as an architectural element that can contribute to an interior for simulating a high-class shopping experience for the middle class, modern retailers have also employed the stair as tool for creating shop interiors analogous to palaces for worshipping their brand. Throughout practice types, stairs are symbolic of power and prestige, and allude to the stairs history as a means for reaching higher, sacred spaces.

Secular demonstrations of the monumental stair are every bit as common as those erected for spiritual edifices, for wherever autocratic power is exerted...there flourishes the monumental stair as an immediate exhibition of the puissance of the king, the empire, the state, and latterly the corporation or institution.⁷⁹

Retail, too, is arguably a “secular [demonstration] of the monumental stair.”

⁷⁹ Templer. The Staircase: History and Theories, 47.

Evidence for the archetypical use and the chronological sequence of Showcase Stair in retail interiors was developed from the following sources:

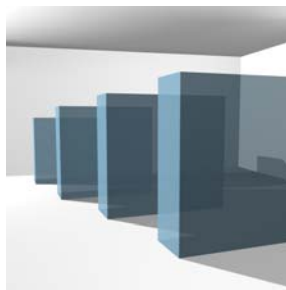
1860 Le Bon Marché [1869] Louis-Charles Boileau; Structural Renovation [1852], Gustave Eiffel and Louis Auguste Boileau; Paris, France in Bernard Marrey, Les Grands Magasins: Des Origins à 1939 (Paris: Picard, 1979), 68; PhotoCrd: Chevojon; **1890** Wanamaker's [1896] Anonymous; Renovation, A.T. Stewart & Co. [1846] Trench and Snook; New York, NY in Jan Whitaker, Service and Style: How the American Department Store Fashioned the Middle Class (New York: St. Martin's Press, 2006), 92; PhotoCrd: Anonymous; Goldman & Salatsch [1898] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, Adolf Loos, (New York: Princeton Architectural Press, 1994), 127; PhotoCrd: Gerlach photo-studio; **1940** Barricini Candy Store [ca. 1940s] Simon B. Zelnik; New York, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 87; PhotoCrd: Robert Greene; Joseph Magnin [ca. 1940s] Gruen & Krummeck; Palo Alto, CA in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 86; PhotoCrd: Robert Greene; **1950** George & Lester's [1952] Morris Lapidus; Racine, WI in Caleb Hornbostel, "Store Design: Architectural Record's Building Types Study Number 188," *Architectural Record* 111, no. 7 (Jul. 1952): 165; PhotoCrd: Hedrich-Blessing; Patterson-Bradford Rexall Drugstore [1952] N.W. Overstreet & Associates; Jackson, MS in Anonymous, "Patterson-Bradford Rexall Drug Store," *Architectural Record* 112, no. 4 (Oct. 1952): 170; PhotoCrd: Joseph W. Molitor; Wallachs [1956] Ketchum, Giná & Sharp; New York, NY in Anonymous, "On Upper Fifth Avenue Wallachs' Largest," ed. James S. Hornbeck, AIA, Stores and Shopping Centers (New York: McGraw-Hill Book Company, Inc. 1962), 79; PhotoCrd: Anonymous; **1960** Rosenthal [ca. 1960s] Rosenthal Studio B; Düsseldorf, Germany in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 102; PhotoCrd: Anonymous; Schwan and Böger Book Shop [ca. 1960s] H. Brauns and R. Janeschitz-Kriegl; Düsseldorf, Germany in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 48; PhotoCrd: Inge Goertz-Bauer, Düsseldorf; The Seraph [1968] Robert L. Davis; East Haddam, CT in Anonymous, "The Seraph: A Gingerbread House in Connecticut Serves as a Shop and Design Studio," *Interior Design* 39, no. 5 (May 1968): 169; PhotoCrd: Ben Schnall; **1970** Lincoln Memorial Bookshop [1973] Hugh Newell Jacobson; Washington D.C. in Anonymous, "Discreet Stores in Odd Places Sell by Demand," *Architectural Record* 154, no. 2 (Aug. 1973): 134; PhotoCrd: Robert C. Lautman; Bullock's Wilshire [1973] Welton Becket and Associates; Los Angeles, CA in Anonymous, "Stores: A Portfolio of Four," *Interior Design* 44, no. 11 (Nov. 1973): 143; PhotoCrd: Marvin Rand; **1980** Alma [1986] Lorenzo Carmellini and Rocco Magnoli, Laboratorio Associati; New York, NY in Edie Lee Cohen, "Alma, New York: The Madison Avenue Shop by Milanese Architects Lorenzo Carmellini and Rocco Magnoli of Laboratorio Associati,"

Interior Design 57, no. 5 (May 1986): 277; PhotoCrd: Peter Paige; Creeks Boutique [1986] Philippe Starck; Paris, France in Karen D. Stein, "In the Pink," *Architectural Record: Record Interiors* 174, no. 9 (Mid-Sept. 1986): 131; PhotoCrd: Tom Vack with Corrine Pfister; Jean-Paul Gaultier [1986] Maurice Marty; Paris, France in Brigitte Fitoussi, Les Boutiques (Paris: Electa Moniteur, 1988), 75; PhotoCrd: Stéphane Couturier; Giorgio Armani [1989] Michael Chow, Thane Roberts, AIA and Giorgio Armani; Beverly Hills, CA in Edie Lee Cohen, "Giorgio Armani: Michael Chow Collaborates with Thane Roberts, AIA, and Armani Himself in Design of the Beverly Hills Shop," *Interior Design* 60, no. 6 (Apr. 1989): 207; PhotoCrd: Toshi Yoshimi; **1990** Joseph [1991] Eva Jiricna; London, England in Jean Gorman, "Architectural Jewel: Eva Jiricna Takes Structure to the Limit at Joseph, a Subtle, Sloane Street Retail Shop in London," *Interiors* 150, no. 1 (Jan. 1991): 105; PhotoCrd: Richard Bryant; Bergdorf Goodman [1993] Eva Jiricna; New York, NY in Edie Lee Cohen, "Eva Jiricna: Renovation of the Venerable Bergdorf Goodman's Fifth Floor Transforms a Dark Maze into a Light-Filled Environment with Spectacular New York Views," *Interior Design* 64, no. 1 (Jan. 1993): 127; PhotoCrd: Peter Paige; Benetton [1997] The Phillips Johnson Group; New York, NY in Monica Geran, "Design by Detection: Unusually Extensive Research by The Phillips Janson Group Precedes the Renovation of a Landmark Building for Benetton's New York flagship Store," *Interior Design* 68, no. 11 (Sept. 1997): 218; PhotoCrd: Peter Mauss, Esto; Jil Sander [1997] Gabellini Associates; Munich, Germany in Edie Cohen, "White Magic: Gabellini Associates of New York Creates a Neutral 'White Box Theater' as the Ideal Showplace for Jil Sander, Munich," *Interior Design* 68, no. 5 (Apr. 1997): 128; PhotoCrd: Paul Warchol; **2000** Mandarin Duck [2001] NL Architects/Droog Design and; Paris, France in Raul Barrenche, New Retail (London: Phaidon, 2005), 190; PhotoCrd: Jimmy Cohrsen; Forum [2001] Isay Weinfeld; São Paulo, Brazil in Raul Barrenche, "Earthly Delight: With São Paulo's Forum Flagship, Architect Isay Weinfeld Shows that Sensuous Minimalism Can Hold Its Own," *Interior Design* 72, no. 14 (Nov. 2001): 142; PhotoCrd: Tuca Reines; Prada SoHo [2002] Rem Koolhaas, Office for Metropolitan Architecture; New York, NY in Joseph Giovaninni, "Finally, Prada: What Made the Rem Koolhaas Wave Worth Waiting for," *Interior Design* 73, no. 4 (Apr. 2002): 222; PhotoCrd: Paul Warchol; Selfridge's [2004] Future Systems; Birmingham, U.K. in James S. Russel, AIA, "Future System's Curvaceous Outpost in Birmingham Has Helped Turn the Dowdy Selfridge's Department-Store Chain into a Must-Shop Destination," *Architectural Record* 192, no. 6 (Jun. 2004): 241. PhotoCrd: Courtesy of Future Systems; Apple Store [2006] Bohlin Cywinski Jackson; New York, NY in John Gendall, "Business Week/Architectural Record Awards Winner: Apple Store Fifth Avenue, Bohlin Cywinski Jackson," *Architectural Record* 194, no. 11 (Nov. 2006): 87, 89; PhotoCrd: Peter Aaron; Louis Vuitton [2007] Eric Carlson; Nagoya, Japan in Christin Schwartz Hartley, "Luxury Goods: At Louis Vuitton in Nagoya, Eric Carlson Gives a New Twist to the Japanese Art of Gift Wrapping," *Interior Design* 78, no. 4 (Apr. 2007): 236;

PhotoCrd: Jimmy Cohrssen; **2010** Armani Fifth Avenue [2010] Doriana and Massimiliano Fuksas; New York, NY in Linda C. Lentz, "Armani Animates 5th Avenue," *Architectural Record* 198, no. 2 (Feb. 2010): 92; PhotoCrd: Allan Toft.

CHAPTER 4

MARCHING ORDER



Definition

Marching Order is a sequence of repeating forms organized consecutively, one after another, establishes a measured spatial order.

Application Definition

Marching Order in retail design consists of a linear series of repeating forms organized along a straight line.

Description

The intype was first identified in the previous study of retail and was more recently also found to be a common practice in workplace design.¹ Usually appearing in office environments with open floor plans, Marching Order is a strategy for establishing organization, efficiency and standardization in the workplace, primarily through the placement of desks and other furnishings.² The innate need for order in workplace, retail, or other interiors stems from what historian John Pile describes as “a desire for stability, repeatability and reliability,” and “the human inclination to build on grid-iron plans with rectilinear box forms.” He asserts that “geometric order is a basic human need desired in any planned situation – people instinctively try for such order in furniture arrangement in their homes and expect to find it in offices.”³ Although speaking specifically about office interiors, the idea that structure and order

¹ Leah Scolere, “Theory Studies: Contemporary Retail Design,” (M.A. Thesis, Cornell University, 2004), 58-62; Shuqing Yin, “Theory Studies: Archetypical Workplace Designs,” (M.A. Thesis, Cornell University, 2011), 59-75.

² Yin, “Theory Studies,” 60-62.

³ John Pile, Interiors: Second Book of Offices (New York: Whitney Library of Design, 1969), 9, 261; Yin, “Theory Studies,” 61.

are components of human nature translates to the rationale behind applying Marching Order to retail interiors as well.

Marching Order is based on compositional arrangement within the framework of the grid, a fundamental organizational tool both in architecture and interior design.⁴ For retail interiors in particular the intype represents the aestheticization of this use of the grid.⁵ An understanding of this ordering system and the essential elements and principles of design is necessary before proceeding into analysis of the way in which Marching Order is used as a retail design strategy.

Scholar Francis Ching offers a design vocabulary consisting of the basic interior elements and principles that can be used for creating, describing and analyzing interior space. Interior elements include things like form, shape, color, texture and light.⁶ These elements can then be manipulated according to various design principles, such as proportion, scale, balance, harmony, unity and variety, rhythm and emphasis. Ching emphasizes that these principles are intended as guidelines rather than rules for creating space, offering a tool kit and means for understanding “the possible ways design elements can be arranged into recognizable patterns.”⁷ Within this framework, Marching Order becomes a manipulation of form, an interior element, arranged in a repetitive pattern, according to the principle of rhythm. Rhythm occurs when an element

⁴ Scolere, “Theory Studies,” 58.

⁵ The Interior Archetypes Research and Teaching Project, Cornell University, www.intypes.cornell.edu (accessed May 14, 2011).

⁶ Francis D.K. Ching, *Interior Design Illustrated* (Hoboken, NJ: John Wiley & Sons, Inc., 2005), 81-82.

⁷ Ching, *Interior Design Illustrated*, 120.

is repeated at regularly (or sometimes irregularly) spaced intervals and results in visual unity and continuity between the repeated forms.⁸ For Marching Order, this implies that the repeated forms in a retail interior act as separate, distinct forms that are visually related as a unified whole because of their relative placement in space. Disparate forms are able to be perceived as a unified whole due to the psychological principle of *gestalt*, where the mind visually relates parts to a greater whole.⁹

Rhythm and order, established by a linear progression of form paired with verticality, are shared traits that allow Marching Order to be compared to the columns found in classical architecture. Thomas Thiis-Evensen discusses the inherent power associated with vertical elements. Although referring to the visual impact of vertical walls, his analysis can be applied also to columnar or Marching Order forms: “Like a tower, such a wall is the image of the erect, standing figure. Not only does it attract our attention but also corresponds to certain anthropomorphic conceptions of ‘great men.’”¹⁰ Thiis-Evensen’s personifying rhetoric resonates with Marching Order, the name exuding connotations of soldiers rowed up in perfect order. Regularly-spaced columns establish a rhythm and are visually united to create an implied boundary and delineate space. The correlation between Marching Order and the classical use of columns is especially strong when the intype’s forms are column-like rather than planar in nature.

⁸ Ching, *Interior Design Illustrated*, 138; Francis D.K. Ching, *Architecture: Form, Space and Order* (New York: John Wiley & Sons, Inc., 1996), 320-21; 356.

⁹ Arnold Friedmann, John F. Pile and Forrest Wilson, *Interior Design: An Introduction to Architectural Interiors* (New York: American Elsevier, Inc., 1970), 37.

¹⁰ Thomas Thiis-Evensen, *Archetypes in Architecture* (New York: Oxford University Press, 1987), 145.

Some of Marching Order's early occurrences in retail were in the form of columns, especially in the grand atriums of the old department stores.

Although department stores did not feature widespread use of Marching Order for display, the intype is readily apparent in their use of columns:

Massive interior columns were typical in department stores and, like high ceilings, were another awe-inspiring feature stores shared with churches and cathedrals...The columns supplied a stately quality...Compared to the solid masonry walls required every twenty-five feet or so in older buildings without steel frames, columns were a sign of modernism and had the effect of visually highlighting the store's size and spaciousness.¹¹

As can be seen on the ground floor of the May Company (1965), the columns read strongly as Marching Order and assist in the delineation of space in the department store's characteristic open floor plan.¹² **Figure 4.1** They articulate the store's main aisle and mark the subdivisions of the store's various departments. Overall, the grand gesture of the columns contributes to department stores' methodical use of interior architecture to create an atmosphere that simulated upper-class elegance and luxury for middle-class shoppers.



Figure 4.1 The May Company [1965] Anonymous; Cleveland, Ohio in Jan Whitaker, Service and Style: How the American Department Store Fashioned the Middle Class (New York: St. Martin's Press, 2006), 84; PhotoCrd: *Cleveland Press Collection*, Cleveland State University Library Special Collections.

¹¹ Jan Whitaker, Service and Style: How the American Department Store Fashioned the Middle Class (New York: St. Martin's Press, 2006): 85.

¹² The May Company [1965] Anonymous; Cleveland, Ohio in Jan Whitaker, Service and Style: How the American Department Store Fashioned the Middle Class (New York: St. Martin's Press, 2006), 84; PhotoCrd: *Cleveland Press Collection*, Cleveland State University Library Special Collections.

As demonstrated through the comparison with columns, the intype derives much of its visual power from its often vertical orientation since “vertical forms have a greater presence in our visual field than horizontal planes and are therefore more instrumental in defining a discrete volume of space.”¹³

Marching Order’s impact, however, is slightly different when the forms are less column-like and more planar in nature. Vertical planes arranged parallel to one another define space between them. They are also more dynamic in nature, having a directional quality that guides movement between the parallel planes.¹⁴ As will later be shown in the analysis of Marching Order’s chronological sequence, spatial definition and movement are important aspects of the intype in retail interiors.

Marching Order is not restricted to vertical forms. The practice can also be comprised of horizontal forms that are wider than they are tall, as can be seen by the work of twentieth-century minimalist artist Donald Judd. The reasons for including a brief case study of Judd’s work are twofold. Judd often played with form and rhythm in his works, especially his architecture and sculpture in Marfa, Texas. These works offer a basic physical interpretation of design elements and principles that allow for simple analysis, since these concepts can be abstract at times. Secondly, analysis of his work informs Marching Order by bridging the gap between the theory of design elements and principles and the more practical effects and implications of the intype. Furthermore, several contemporary retail interiors have drawn inspiration from Judd’s experimentation with the design and arrangement of form.

¹³ Ching, *Architecture: Form, Space and Order*, 121.

¹⁴ Ching, *Architecture: Form, Space and Order*, 121, 140.

Donald Judd was not an architect by training, however much of his work is architectural in nature and demonstrates elegant manipulation of form and space. One of Judd's motives behind designing buildings and spaces for his three-dimensional works was for the luxury of displaying his work in the ideal environment. "Before he died in 1994, Donald Judd complained that his sculptures were crammed in with other art in most museums and that the objects were denied what he considered their rightful independence and integrity."¹⁵ This sentiment sheds light on why Judd purchased land in Marfa in order to create environments where he had complete control over the way his work was displayed.¹⁶ His desire for control is not unlike the pleasure that fashion designers derive from the opportunity to craft the perfect retail settings in which to display their clothing.

The Artillery Sheds are one such case where Judd adaptively reused two dilapidated military buildings to offer context for a sculpture installation. The two buildings contain a combined 100 untitled mill-aluminum works that are arranged in perfect Marching Order.¹⁷ **Figure 4.2** The standard-issue military sheds are made up of simple geometry, essentially rectangular boxes outfitted with a typical structural grid of columns. The aluminum forms are arranged in three rows in each building, aligned within their grid of columns.¹⁸ In this way the installation represents the most basic interpretation of Marching Order: a

¹⁵ Michael Kimmelman, "The Dia Generation," *The New York Times Magazine* (6 Apr. 2003): 30. *Academic OneFile*. Web (accessed May 12, 2011).

¹⁶ Urs Peter Flückiger, Donald Judd: Architecture in Marfa, Texas (Boston: Birkhäuser, 2007), 28.

¹⁷ Interior, Artillery Shed 2 [1982-1986] Donald Judd; Marfa, TX in Urs Peter Flückiger, Donald Judd: Architecture in Marfa, Texas, (Boston: Birkhäuser, 2007), 81; PhotoCrd: Chinati Foundation.

¹⁸ Flückiger, Donald Judd: Architecture in Marfa, Texas, 80-85.

series of like forms are repeated a regular pattern, establishing a clear order and rhythm. The juxtaposition of the forms with the buildings' simple structures makes Marching Order's strong basis in column spacing and its consequent establishment of order readily apparent.



Figure 4.2 Interior, Artillery Shed 2 [1982-1986] Donald Judd; Marfa, TX in Urs Peter Flückiger, Donald Judd: Architecture in Marfa, Texas (Boston: Birkhäuser, 2007), 81; PhotoCrd: Chinati Foundation.

The installations within the Artillery Sheds also demonstrate the role that the design principles of unity and variety play in Marching Order. Although each of the 100 aluminum works may at first appear identical, each one features a subtle variation in form within the constraints of the geometry of a box. The similar rectangular form unites the works into an overall composition, yet allows for a variation within that introduces visual interest and complexity. As Ching describes the concept of unity and variety, “they may merely share a common trait or a common denominator, allowing each element to be individually unique, yet belong to the same family.”¹⁹ This balance between unifying and differentiating is key to Marching Order as a retail strategy. Especially when Marching Order is used for organizing display elements, similar forms can unite groups of merchandise. The effect draws upon the notion of *gestalt*, allowing that the individual elements within Marching Order

¹⁹ Ching, Architecture: Form, Space and Order, 357; Ching, Interior Design Illustrated, 139.

to be perceived as a unified expression.²⁰ As demonstrated by Judd's installation, even if there is variation, perhaps in the products displayed on each form, the similar geometry and the repetition of form will relate all of the parts as a cohesive spatial composition.

Stemming from the basic principles of order, unity and variety, and gestalt demonstrated by Judd's Artillery Sheds, Marching Order has several important practical applications and spatial effects in the retail interior. Circulation in a retail interior should be simple and clear, so that customers can easily navigate within a store and feel confident in doing so.²¹ Marching Order is a tool for guiding natural circulation, setting a natural pace and cadence as one follows along.²² The regularity and predictability established by repeated forms lend themselves to clear, legible circulation paths around and between the forms. When the forms are more planar in nature and define pockets of space between them, smaller zones are created to shelter customers from other shoppers passing by in the main aisles of a store. Retail aisles should always be designed wide enough to accommodate space for customers stopping to examine merchandise while others comfortably pass by.²³ Paco Underhill explains in *Why We Buy: The Science of Shopping* how failing to account for this behavior can lead to frustrated customers and a decrease in sales. In what he termed the "butt-brush factor," Underhill and his team of researchers found that customers were much less likely to purchase a tie from a display located along a main circulation axis if they were bumped or brushed several

²⁰ Friedmann, Pile and Wilson, *Interior Design*, 37.

²¹ William R. Green, *The Retail Store: Design and Construction* (New York: Van Nostrand Reinhold Company, 1986), 21.

²² Scolere, "Theory Studies: Contemporary Retail Design," 59.

²³ Green, *The Retail Store*, 23.

times by other customers as they passed through the store.²⁴ The smaller, more intimate zones generated by Marching Order can be used to alleviate the negative consequences of these interruptions. Aside from behavioral impacts, Marching Order has powerful aesthetic implications on the retail interior. For example, the intype's symmetry and order may be paired with asymmetry and disorder to offer contrast and visual interest within a retail interior. These applications and effects plus more will become clearer in the historical cross-section of Marching Order's use in the retail interior.

Chronological Sequence

Although Marching Order can be found in the monumental columns often characteristic to grand department store atriums, some of the earliest examples of Marching Order in smaller shops and boutiques are cases where the intype was used as a strategy for facilitating one-on-one customer service. A 1958 article published in *Architectural Record* on the topic of retail design described "the heart of any retail establishment [as] the space where merchant and customer meet over the sales counter."²⁵ At the time the article was written, retail was still predominantly based on a system of attentive customer service that required customers' to seek the assistance of salespeople for browsing, selecting and purchasing. The Glove Shop, a specialty shop dating from the 1940s, is one example of a retail interior that employed Marching Order to support this type of salesperson/customer relationship.²⁶ **Figure 4.3**

²⁴ Paco Underhill, *Why We Buy: The Science of Shopping* (New York: Simon & Schuster, 1999), 18.

²⁵ Morris Ketchum Jr., "Shops and the Market Place," ed. James S. Hornbeck, AIA, *Stores and Shopping Centers* (New York: McGraw-Hill Book Company, Inc., 1962), 12.

²⁶ The Glove Shop [ca. 1940s] Jose A. Fernandez; Hempstead, NY in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 114; PhotoCrd: Gottscho-Schleisner.

The shop arranged a series of Vitrines in Marching Order to accommodate individualized service for many customers at once. Since much of the selling would have taken place over a counter, the vitrines served the dual purpose of display case and counter, offering a surface for examining merchandise. The customer would have been seated opposite the salesperson behind the counter, where he or she had access to the additional product stowed in the storage drawers.



Figure 4.3 The Glove Shop [ca. 1940s] Jose A. Fernandez; Hempstead, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 114; PhotoCrd: Gottscho-Schleisner.

The fur department at Balch Price (1940s), built around the same time as The Glove Shop, shows another way that Marching Order was used for supporting one-on-one interactions.²⁷ **Figure 4.4** Instead of display cases or counters, Balch Price arranged patterned partitions in Marching Order to create smaller areas in a larger room. Here, the intype was used as a means for partitioning off more intimate spaces that would have been used for personalized fur consultations for customers interested in making a purchase.

²⁷ Fur Department, Balch Price [ca. 1940s] Jose A. Fernandez; Brooklyn, NY in Jose A. Fernandez, The Specialty Shop (A Guide). (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 117; PhotoCrd: Gottscho-Schleisner.

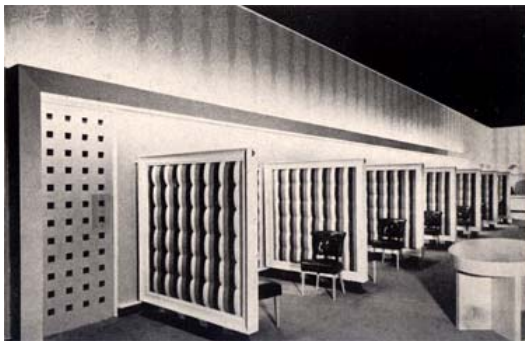


Figure 4.4 Fur Department, Balch Price [ca. 1940s] Jose A. Fernandez; Brooklyn, NY in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 117; PhotoCrd: Gottscho-Schleisner.

Expressions of Marching Order moving into the 1950s were similar those from the previous decade. The Corsetorium (1952) featured Vitrine display tables that doubly served as sales counters, much like the Glove Shop.²⁸ **Figure 4.5** The chairs where the customers would have been seated were also arranged in Marching Order, in addition to the storage cabinets where the sales associates had easy access to the stored merchandise right on the sales floor. For this type of sales technique, Marching Order represented the simplest, most effective, and most efficient means for providing sufficient space to assist multiple customers at once.



Figure 4.5 Corsetorium [1952] José A. Fernandez; New York City in Caleb Hornbostel, "Store Design: Architectural Record's Building Types Study Number 188," *Architectural Record* 111, no. 7 (Jul. 1952): 177; PhotoCrd: Gottscho-Schleisner.

Applications of Marching Order in the 1950s, however, also provide evidence of the transitional nature of the decade as it was shifting towards the more

²⁸ Corsetorium [1952] José A. Fernandez; New York City in Caleb Hornbostel, "Store Design: Architectural Record's Building Types Study Number 188," *Architectural Record* 111, no. 7 (Jul. 1952): 177; PhotoCrd: Gottscho-Schleisner.

contemporary self-service retail model. In the same year that the *Corsetorium* was published featuring rowed up sales counters, Foreman and Clark (1952) enlisted Marching Order as an organizational tool for clothing racks designed for customers to help themselves.²⁹ **Figure 4.6** Rather than using Marching Order to organize storage cabinets for the sales associates, the ordering principle was instead applied to the customer-accessible displays. Suit coats and jackets were hung on consecutive racks arranged in a row, providing customers with a logical order within which to locate different sizes and styles. Regardless of whether product was arranged with the sales associate or customer in mind, Marching Order became a means for the methodical arrangement of the products themselves rather than the sales counters as before.



Figure 4.6 Foreman and Clark [1952] Welton Becket and Associates; Los Angeles, CA in Caleb Hornbostel, “Store Design: Architectural Record’s Building Types Study Number 188,” *Architectural Record* 111, no. 7 (Jul. 1952): 160; PhotoCrd: Julius Shulman.

Given that self-service retail was becoming increasingly popular relative to the more traditional types of selling and customer service, the way Marching Order was used shifted post-WWII.³⁰ Instead of being used as a design strategy for

²⁹ Foreman and Clark [1952] Welton Becket and Associates; Los Angeles, CA in Caleb Hornbostel, “Store Design: Architectural Record’s Building Types Study Number 188,” *Architectural Record* 111, no. 7 (Jul. 1952): 160-61, 177; PhotoCrd: Julius Shulman.

³⁰ Sophie Dubuisson-Quellier, “The Shop as Market Space: The Commercial Qualities of Retail Architecture,” eds. David Vernet and Leontine de Wit, *Boutiques and Other Retail Spaces: The Architecture of Seduction* (New York: Routledge, 2007), 20-24.

creating spaces in which individual consultations would take place, Marching Order was adopted as an organizational tool for arranging more open displays that were designed to cater to self-service models where customers could help themselves.³¹ Morrison's (1963), a women's ready-to-wear boutique, is one store that featured this type of open display in Marching Order.³² **Figure 4.7** The displays were table-height with clothing items laid out in multiple sizes and colors so that customers could select merchandise without needing a salesperson to retrieve their size or color. In this particular instance, Marching Order also guided circulation. The linear progression of display tables led customers in from the entrance through to the heart of the store.



Figure 4.7 Morrison's [1963] Eugene Tarnawa, I.D.I., N.S.I.D.; Buffalo, NY in Anonymous, "Stores," *Interior Design* 34, no. 4 (Apr. 1963): 193; PhotoCrd: Alexandre Georges.

Much as Marching Order supported self-service in Morrison's, customer access to merchandise is also an important factor in the intype's frequent use throughout history in discount and high-class bookstores alike. As shown by the Italian bookstore, Libreria Hoepli (1960s), Marching Order has been a common strategy for organizing shelves especially since their rectilinear forms

³¹ Hrant Pasdermadjian, *The Department Store: Its Origins, Evolution and Economics* (New York: Arno Press, 1976), 178.

³² Morrison's [1963] Eugene Tarnawa, I.D.I., N.S.I.D.; Buffalo, NY in Anonymous, "Stores," *Interior Design* 34, no. 4 (Apr. 1963): 192-93; PhotoCrd: Alexandre Georges.

lend themselves well to rows.³³ **Figure 4.8** The practice is often more rooted in function than aesthetics when used in bookstores. The rowed organization is functional for easy classification of books, benefitting the staff in sorting and stocking, and customers in browsing and locating books. Perhaps one drawback to the archetypical use of Marching Order in bookstores has been store security, since tall, repeated vertical forms can have the effect of obstructing a sales associate's visual access down aisles of shelving.



Figure 4.8 Libreria Hoepli [ca. 1960s] Luigi Figini and Gino Pollini; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 45; PhotoCrd: Anonymous.

Examples like Italian photographic store, Randazzo (1960s), suggest that Marching Order remained relevant for stores requiring high levels of sales assistance, like camera shops, despite the movement towards self-service.³⁴

Figure 4.9 Marching Order was most apparent in the row of Vitruvian running the length of the store, but the intype appeared in several iterations in the space. The pendant lights aligned with the center aisle of the store ran parallel to the Vitruvian and multiplied the Marching Order effect. It was clear from the floor plan that the placement of the Vitruvian corresponded with the structural

³³ Libreria Hoepli [ca. 1960s] Luigi Figini and Gino Pollini; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 45; PhotoCrd: Anonymous.

³⁴ Randazzo [ca. 1960s] Studio Architetti; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 80-81; PhotoCrd: Paolo Monti.

columns, and that another row of displays along the wall were also aligned on this same grid. **Figure 4.10** The strong reinforcement of Marching—through two rows of display, a row of columns, and a row of pendant lights—emphasized a strong central axis through the center of the store and allowed for an orderly, linear progression through the store’s many displays.

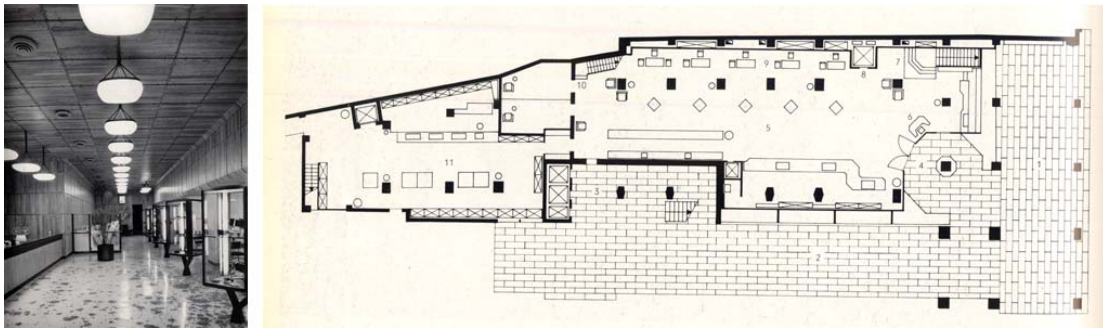


Figure 4.9 (left) Randazzo [ca. 1960s] Studio Architetti; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 81; PhotoCrd: Paolo Monti.

Figure 4.10 (right) Floor Plan, Randazzo [ca. 1960s] Studio Architetti; Milan, Italy in Kaspar, Shops and Showrooms, 80; ImageCrd: Courtesy of Studio Architetti.

In the 1970s, retail interiors experimented more with the ways Marching Order could be used to define space. Lehman-Saunders (1971) was a high-fashion menswear shop that turned to the intype as a means for organizing and unifying a store with an open floor plan.³⁵ **Figure 4.11** The shop owner hoped for an open, bazaar-like atmosphere, so ceiling-mounted cylindrical forms served to delineate space within the store while preserving the feeling of openness. The forms were quite versatile, with some containing lights, others punctuating displays of varying heights and others yet highlighting lounge-type areas for trying on shoes. The overall effect of repeating the cylindrical forms

³⁵ Lehman-Saunders [1971] Joseph Braswell; Manhasset, NY in Anonymous, “Work by AID Members: Joseph Braswell,” *Interior Design* 42, no. 8 (Aug. 1971): 130-31; PhotoCrd: Martin Hefler.

above was one of unification. Marching Order became a strategy for tying together the different parts of an open-plan store related by a common form above.



Figure 4.11 Lehman-Saunders [1971] Joseph Braswell; Manhasset, NY in Anonymous, "Work by AID Members: Joseph Braswell," *Interior Design* 42, no. 8 (Aug. 1971): 130; PhotoCrd: Martin Hefler.

The Bottega Veneta (1980) store is a good example for differentiating between Marching Order's application as a display technique versus for spatial organization.³⁶ **Figure 4.12** Bottega Veneta featured a series of simple, rectangular wood-framed arches that defined three main corridors through the store, namely a central concourse running through the middle of the store flanked by two aisles displaying product on either side. It is interesting to note that the geometry of the arches was expressed in such a way that when on either side of the store, one was contained within the rectangular form implied by visually connecting each of the arches. When walking down the center aisle, however, one was outside of the rows of arches, signaling one's location within the circulation rather than prime shopping zone. Here, Marching Order served aesthetic purposes and outlined zones within the store rather than directly supporting product display as in many of the previous examples.

³⁶ Bottega Veneta [1980] Kamnitzer, Cotton & Vreeland, architecture; Gianfranco, Molledo, Laura Molledo, and Adam D. Tihany, interior design; Beverly Hills, CA in Beverly Russell, "Shops Within the Shop of the Street of Dreams," *Interiors* 139, no. 6 (Jun. 1980): 92-93; PhotoCrd: Ave Pildas.



Figure 4.12 Bottega Veneta [1980] Kamnitzer, Cotton & Vreeland, architecture; Gianfranco Molteni, Laura Molteni, and Adam D. Tihany, interior design; Beverly Hills, CA in Beverly Russell, “Shops Within the Shop of the Street of Dreams,” *Interiors* 139, no. 6 (Jun. 1980): 93; PhotoCrd: Ave Pildas.

Frost Bros. (1982) is another case where Marching Order was used for organizing multiples of non-display elements in a retail space.³⁷ **Figure 4.13** Multiple oversize banquettes for personalized shoe fittings were arranged in Marching Order, their dividing panels and stools reinforcing the arrangement. The photograph also makes it possible to consider the effect when people were occupying the space, customers themselves becoming a part of the Marching Order. If the banquettes were in use, the customers and their respective sales attendants would be part of the composition, representing three interactions rowed up and simultaneously taking place. This example could also be viewed as evidence that Marching Order continued to be used as a strategy for the support of individualized service.



Figure 4.13 Frost Bros. [1982] Jeanne Matthews, ASID, Fred Forrest and Irving Matthews; Dallas, TX in M.G., “All in the Family: The Two Newest Members of the Frost Bros. Retail Chain Owe Their Visible Success to the Specialty Stores’ Own Designer, Architect and Board Chairman,” *Interior Design* 53, no. 6 (Jun. 1982): 209; PhotoCrd: Peter Paige.

³⁷ Frost Bros. [1982] Jeanne Matthews, ASID, Fred Forrest and Irving Matthews; Dallas, TX in M.G., “All in the Family: The Two Newest Members of the Frost Bros. Retail Chain Owe Their Visible Success to the Specialty Stores’ Own Designer, Architect and Board Chairman,” *Interior Design* 53, no. 6 (Jun. 1982): 206-209; PhotoCrd: Peter Paige.

Columns contributed to the Marching Order effect outside of the realm of department stores, as seen in Charivari (1984).³⁸ **Figure 4.14** The upstairs level of this shop features a row of finely detailed, grand wooden columns that did not appear in any other parts of the store, serving to distinguish the Yohji Yamamoto boutique as a special room separate from the main area of the store. The nuance of this particular application was apparent in the floor plan. **Figure 4.15** The line of columns was arranged on a diagonal, rather than the traditional orientation parallel to the walls, resulting in a more dynamic, fluid statement. As with many cases of Marching Order, the columns demarcated zones within the store, separating the central circulation aisle from display areas and fitting rooms.

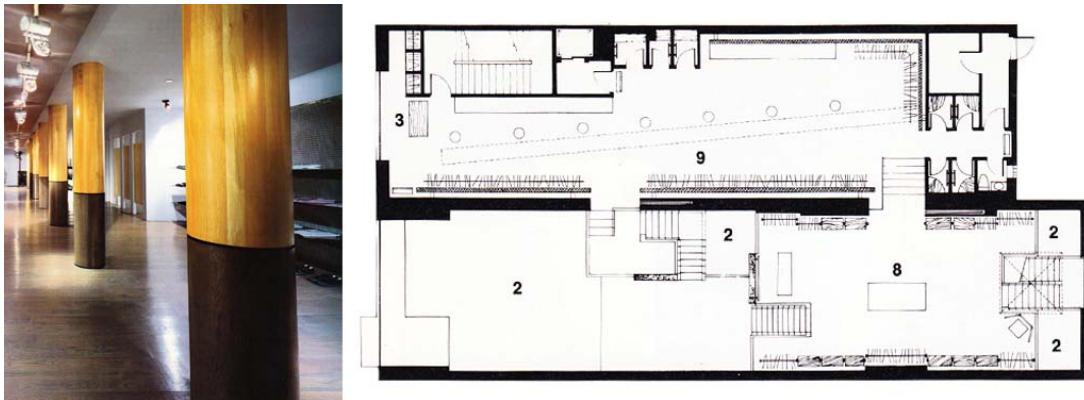


Figure 4.14 (left) Yohji Yamamoto boutique at Charivari [1984] Shigeru Uchida; New York City in E.C., “Charivari 57: A Million Dollar Renovation/Design Project by Shigeru Uchida for This Sixth Manhattan Shop,” *Interior Design* 55, no. 9 (Sept. 1984): 249; PhotoCrd: Peter Paige. **Figure 4.15** (right) Floor Plan, Charivari [1984] Shigeru Uchida; New York City in E.C., “Charivari 57,” 246; ImageCrd: Courtesy of Shigeru Uchida.

At least since the 1980s, Marching Order has been a popular design strategy for smaller-scale jewelry shops, oftentimes paired with Bilateral and its

³⁸ Charivari [1984] Shigeru Uchida; New York City in E.C., “Charivari 57: A Million Dollar Renovation/Design Project by Shigeru Uchida for This Sixth Manhattan Shop,” *Interior Design* 55, no. 9 (Sept. 1984): 244-49; PhotoCrd: Peter Paige.

characteristic long, narrow floor plan. Berao (1987), a small jewelry shop in Barcelona, contained two rows of wall-mounted Vitrines along the walls of the narrow store.³⁹ **Figure 4.16** The Marching Order effect was reinforced by the cords of the hanging light fixtures above each Vitrine, in addition to recessed lighting strips. For comparison, Niessing (1990) was another jewelry shop designed several years later that used a similar display technique.⁴⁰ **Figure 4.17** Rather than the floating effect achieved by Berao's wall-mounted Vitrines, Niessing's Vitrines were mounted on metal stands. While Berao used Marching Order as an ordering principle, Niessing's Vitrine's were more columnar in nature due to the verticality of the metal stands, more clearly referencing Marching Order's origin in the column. As a result, Niessing's use of Marching Order had a stronger visual impact because vertical forms inherently have a more commanding presence than horizontal forms.⁴¹

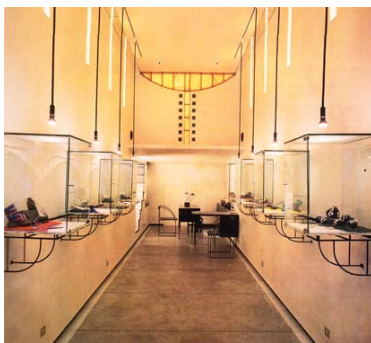


Figure 4.17 (right) Niessing [1990] Toshiko Mori, AIA, New York City in Edie Lee Cohen, "Niessing: On Madison Avenue, a New Genre of Jewelry Store by Toshiko Mori, AIA," *Interior Design* 61, no. 12 (Sept. 1990): 188; PhotoCrd: Peter Paige.

Figure 4.16 (left) Berao [1987] Tonet Sunyer and Tiomas Morato; Barcelona, Spain in Justin Henderson, "Retail Design: In Barcelona, a Jewel-Like Setting Is Created for Selling Jewels," *Interiors* 146, no. 7 (Jul. 1987): 195; PhotoCrd: Studio of Ferran Freixa/Lluis Casals.

³⁹ Berao [1987] Tonet Sunyer and Tiomas Morato; Barcelona, Spain in Justin Henderson, "Retail Design: In Barcelona, a Jewel-Like Setting Is Created for Selling Jewels," *Interiors* 146, no. 7 (Jul. 1987): 194-95; PhotoCrd: Studio of Ferran Freixa/Lluis Casals.

⁴⁰ Niessing [1990] Toshiko Mori, AIA, New York City in Edie Lee Cohen, "Niessing: On Madison Avenue, a New Genre of Jewelry Store by Toshiko Mori, AIA," *Interior Design* 61, no. 12 (Sept. 1990): 186-89; PhotoCrd: Peter Paige.

⁴¹ Ching, *Architecture: Form, Space and Order*, 120.

As has often been the case, Emporio Armani (1989) used Marching Order to break up an otherwise expansive retail interior.⁴² **Figure 4.18** A central axis of columns was capped by an extrusion of the Armani logo that ran the full length of the store. This axis divided the store into two halves, providing a natural separation for the men's and women's sections. **Figure 4.19** Custom display cabinets were wrapped around the columns. Proving to be an interesting expression of Marching Order, the wraparound displays drew upon the column's power as a primary reference point for the archetypal practice's origins.

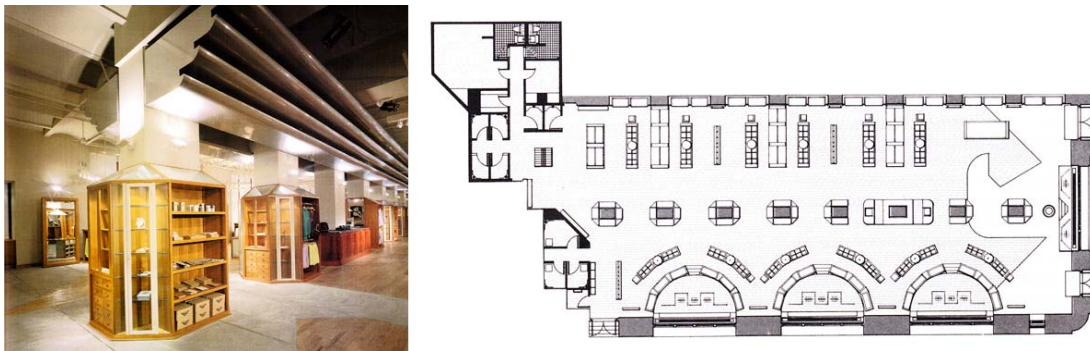


Figure 4.18 (left) Interior, Emporio Armani [1989] Giorgio Armani, Giancarlo Ortelli, Jack Travix; New York City in Edie Lee Cohen, "Emporio Armani: The Lower Fifth Avenue Shop as a Collaboration Among Giorgio Armani, Giancarlo Ortelli and Jack Travis," *Interior Design* 60, no. 12 (Sept. 1989), 265; PhotoCrd: Paul Warchol.

Figure 4.19 (right) Floor Plan, Emporio Armani [1989] Giorgio Armani, Giancarlo Ortelli, Jack Travix; New York City in Cohen, "Emporio Armani," *Interior Design* 60, no. 12 (Sept. 1989): 266; ImageCrd: Courtes of Giorgio Armani, Giancarlo Ortelli, Jack Travix.

The Karen Millen (1990s) store provides a more recent example of Marching Order that was comprised of non-display forms.⁴³ **Figure 4.20** Many examples

⁴² Emporio Armani [1989] Giorgio Armani, Giancarlo Ortelli, Jack Travix; New York City in Edie Lee Cohen, "Emporio Armani: The Lower Fifth Avenue Shop as a Collaboration Among Giorgio Armani, Giancarlo Ortelli and Jack Travis," *Interior Design* 60, no. 12 (Sept. 1989): 264-67; PhotoCrd: Paul Warchol.

⁴³ Karen Millen [ca. 1990s] London, England; Brinkworth in Stafford Cliff, 50 Trade Secrets of Great Design: Retail Spaces (Gloucester: Rockport, 1999), 28-29; PhotoCrd: Jose King.

of Marching Order that were not made up of display fixtures have instead served to segment and organize the displays, as was the case with Karen Millen. The arcing ribs were repeated in a measured pattern, transforming the store's standard rectangular interior into a more organic, pod-like space. However, the forms were not purely aesthetic since their regular spacing created natural dividers between the various displays of clothing lines and accessories. **Figure 4.21** As a whole, the forms together established a rhythm and linear progression through the store.



Figure 4.21 (right) Interior, Karen Millen [ca. 1990s] London, England; Brinkworth in Cliff, 50 Trade Secrets, 29; PhotoCrd: Jose King.

Figure 4.20 (left) Façade, Karen Millen [ca. 1990s] London, England; Brinkworth in Stafford Cliff, 50 Trade Secrets of Great Design: Retail Spaces (Gloucester: Rockport, 1999), 28; PhotoCrd: Jose King.

Architect John Pawson, known for his contributions to the 1990s minimalist retail interiors trend à la Calvin Klein, similarly used simple forms in the British boutique Jigsaw (1997) to act as dividers between displays while maintaining a clean, minimal interior.⁴⁴ **Figure 4.22**

Four distinct display areas, separated by floor-to-ceiling sandblasted acrylic screens, divide the central portion of the ground floor. The translucent screens both reduce the visual impact of unfortunately

⁴⁴ Jigsaw [1997] John Pawson; London, England in Judith Nasatir, "Spare Parts: John Pawson, Master of the New Minimalism, Practices the Aesthetic of Deletion for Jigsaw's Latest London Boutique," *Interior Design* 68, no. 5 (Apr. 1997): 166-71; PhotoCrd: John Edward Linden, Arcaid.

placed structural columns and provide what are essentially scrims in front of which display mannequins can model the clothes.⁴⁵

It is interesting that the panels were described as diminishing the presence of the structural columns, when in reality the repeated panels set a similar measured order of their own. Nonetheless, the panels effectively divided the store into smaller, more intimate spaces and provided backdrops for shelving, clothing racks, and mannequins on display. The translucent acrylic maintained an airy feeling, allowing some light to penetrate. Light Seam applied to the point where the panels met the ceiling resulted in a glowing effect, highlighting the panels and emphasizing their Marching Order arrangement.



Figure 4.22 Jigsaw [1997] John Pawson; London, England in Judith Nasatir, "Spare Parts: John Pawson, Master of the New Minimalism, Practices the Aesthetic of Deletion for Jigsaw's Latest London Boutique," *Interior Design* 68, no. 5 (Apr. 1997): 169; PhotoCrd: John Edward Linden, Arcaid.

New York's Helmut Lang (1998) flagship is a prime example of the way in which Marching Order has become an increasing artful expression in retail interiors.⁴⁶ **Figure 4.23** Based on contrast and surprise, the black Marching Order forms appeared solid and monolithic upon entering the store, only to reveal that they were actually hollow and contained products on their backsides. **Figure 4.24** Due to the sculptural nature of the forms and initial lack of visible product, Marching Order was here used as a strategy for

⁴⁵ Nasatir, "Spare Parts," 169.

⁴⁶ Helmut Lang [1998] Richard Gluckman Architects; New York City in Abby Bussel, "Inner Sanctum: Designed by Richard Gluckman Architects, Helmut Lang's First New York Store is a Mecca for the Fashion-Forward," *Interior Design* 69, no. 5 (Apr. 1998): 186-91; PhotoCrd: Paul Warchol.

creating the illusion that the store was an art gallery when viewed from the street.⁴⁷ The gallery aesthetic was fitting when considered in conjunction with the shop's Jenny Holzer scrolling text installation. Beyond aesthetics, this instance of Marching Order contrasted Pawson's use of the intype to preserve the White Box aesthetic by instead using it as a strategy to diminish it:

Lang's collections for men and women are housed in four monolithic cabinets, or boxes, and stand in perfect military formation with their backs towards the customers entering the room...The aisles formed by the boxes provide a bit of sanctuary for customers—a level of intimacy rarely found in the typical white-box interior.⁴⁸

The forms actually worked to break the White Box both visually and physically. Their spacing provided sheltered spaces for perusing product on display, contrary to the often sparse, open plans of White Box retail interiors. The description of the forms “[standing] in perfect military formation” is even personifying in a way that resonates with the associations tied to the intype's expressive name.



Figure 4.24 (right) Helmut Lang [1998] Richard Gluckman Architects; New York City in Abby Bussel, “Inner Sanctum,” 189; PhotoCrd: Paul Warchol.

Figure 4.23 (left) Helmut Lang [1998] Richard Gluckman Architects; New York City in Abby Bussel, “Inner Sanctum: Designed by Richard Gluckman Architects, Helmut Lang's First New York Store is a Mecca for the Fashion-Forward,” *Interior Design* 69, no. 5 (Apr. 1998): 187; PhotoCrd: Paul Warchol.

⁴⁷ Bussel, “Inner Sanctum,” 186.

⁴⁸ Bussel, “Inner Sanctum,” 189.

Although Marching Order has become artful, it has maintained its functional applications. The Los Angeles Miu Miu (1999) boutique offered a nice pairing of Marching Order appearing both in vertical and horizontal orientations within the same store.⁴⁹ The first occurrence was in “three parallel red partitions, appearing to pierce the suspended ceiling plane, break down the space into slightly more intimate areas.”⁵⁰ **Figure 4.25** The red planes both served as backdrop and defined space. Marching Order also appeared in a row of Donald Judd-esque aluminum plinths used for displaying shoes, bearing a striking resemblance to his Artillery Shed installations.⁵¹ **Figure 4.26** Compared to the columnar and towering sensation associated with the vertical partitions, the plinths allowed for an almost birds’ eye view of the Marching Order formation. The pairing of the red panels with their own corresponding aluminum plinths below related the two different Marching Order display techniques together nicely, resulting in a unified composition.



Figure 4.26 (right) Miu Miu [1999] Roberto Baciocchi; Los Angeles, CA in Cohen, “Miu Mix,” 162; PhotoCrd: Toshi Yoshimi.

Figure 4.25 (left) Miu Miu [1999] Roberto Baciocchi; Los Angeles, CA in Edie Cohen, “Miu Mix: Architect Roberto Baciocchi Interprets the Store’s Signature Aesthetic for Its Los Angeles Site,” *Interior Design* 70, no. 5 (Apr. 1999): 164; PhotoCrd: Toshi Yoshimi.

⁴⁹ Miu Miu [1999] Roberto Baciocchi; Los Angeles, CA in Edie Cohen, “Miu Mix: Architect Roberto Baciocchi Interprets the Store’s Signature Aesthetic for Its Los Angeles Site,” *Interior Design* 70, no. 5 (Apr. 1999): 160-65; PhotoCrd: Toshi Yoshimi.

⁵⁰ Cohen, “Miu Mix,” 165.

⁵¹ Cohen, “Miu Mix,” 161.

Tardini (2000) is a contemporary example of Marching Order worth discussing for several reasons.⁵² The first photograph demonstrated the possibility for the Marching Order effect to still be achieved even when comprised of forms of varying sizes. **Figure 4.27** As Ching explains in his discussion of unity and variety, forms are not required to be perfectly identical when grouped in a repetitive pattern as long as they share some common trait that relates them all together.⁵³ Such was the case with the display pedestals in Tardini. Placement, materiality, orientation and proportion were shared traits that united the forms into one, Marching Order composition. The taller display pedestals were akin to the interiors columns, as seen in the second photograph. **Figure 4.28** In addition to geometry, the similar treatment in material for both the pedestals and the columns visually related the two forms. As in previous examples, this literal connection to the column reiterated and solidified Marching Order's basis in the classical order of structural columns.



Figure 4.28 (right) Tardini [2000] Fabio Novembre; New York City in Paola Antonelli, "Absolutely Fabio," 67; PhotoCrd: Alberto Ferrero.

Figure 4.27 (left) Tardini [2000] Fabio Novembre; New York City in Paola Antonelli, "Absolutely Fabio: Milanese Architect Fabio Novembre Takes His Erotic Tendencies to the New York Retail Scene," *Interiors* 159, no. 11 (Nov. 2000), 66; PhotoCrd: Alberto Ferrero.

⁵² Tardini [2000] Fabio Novembre; New York City in Paola Antonelli, "Absolutely Fabio: Milanese Architect Fabio Novembre Takes His Erotic Tendencies to the New York Retail Scene," *Interiors* 159, no. 11 (Nov. 2000): 66-67; PhotoCrd: Alberto Ferrero.

⁵³ Ching, *Architecture: Form, Space and Order*, 357.

Similar to Miu Miu, the Comme des Garçons (2001) boutique in Paris was perhaps an even stronger instance of Marching Order that referenced Donald Judd's sculptural work.⁵⁴ A five-hundred square foot pavilion entirely free of product was located across a courtyard from the main store. **Figures 4.29-30** "Following a concept developed by Kawakubo, the English firm KRD designed [the pavilion] to provide a moment of respite and contemplation—free of products, food, and drink—with mechanically mobile cubic seats that gently revolve..."⁵⁵ The pavilion, consisting only of two rows of red rectangular forms, acted as a counterpoint to the commerce associated with the store. In reference to the trend towards retail as a sacred place for brand worship, Marching Order was employed as a strategy for creating an atmosphere conducive to an almost spiritual, otherworldly experience. The simple geometry, invigorating hue, and symmetrical order succeeded in offering refuge from traditional retail experience. The way that the seats rotated in place may have challenged the Marching Order arrangement, but the notion of variety within unity allows it to maintain its adherence to the intype's definition; the similarity in form and relation by placement would have overcome the seats' minor rotation in place.

⁵⁴ Comme des Garçons [2001] Rei Kawakubo; Paris, France in Arie Chen, "Comme Again: Rei Kawakubo Outfits Her Comme des Garçons Shop in Paris with a Splash of Red," *Interior Design* 72, no. 12 (Oct. 2001): 206-209; PhotoCrd: Eric Laignel.

⁵⁵ Chen, "Comme Again," 208.



Figure 4.30 (right) Main Store, Comme des Garçons [2001] Rei Kawakubo; Paris, France in Chen, “Comme Again,” 207; PhotoCrd: Eric Laignel.

Figure 4.29 (left) Pavilion, Comme des Garçons [2001] Rei Kawakubo; Paris, France in Arie Chen, “Comme Again: Rei Kawakubo Outfits Her Comme des Garçons Shop in Paris with a Splash of Red,” *Interior Design* 72, no. 12 (Oct. 2001): 209; PhotoCrd: Eric Laignel.

Jin’s Global Standard (2007), a Japanese eyeglass shop, was a unique example where Marching Order became the driving concept behind the entire store interior.⁵⁶ The small corner plot in a shopping mall was comprised of parallel walls aligned at a 45-degree angle relative to the mall corridors on either side, the geometry tempting passersby to slip into the store.⁵⁷ **Figure 4.31** The vision-themed shop appropriately toyed with perception. A doorway cut through in the same place on each wall created a corridor through the center of the store that created a forced perspective and gave the impression that the rows of glasses on display continued on infinitely. **Figure 4.32** Marching Order not only functioned as an organizational tool for arranging rows of glasses on display, but added visual interest as an artful means for playing with perspectival illusions and altering spatial perceptions.

⁵⁶ Jin’s Global Standard [2007] Ryuji Nakamura Architects; Tokyo, Japan in Naomi Pollock, “Ryuji Nakamura Tweaks Visual Perception with Jin’s Global Standard, a Curious Japanese Eyeglass Shop of Unfathomable Depth,” *Architectural Record* 195, no. 9 (Sept. 2007): 112-17; PhotoCrd: Daici Ano.

⁵⁷ Pollock, “Ryuji Nakamura Tweaks Visual Perception,” 116.



Figure 4.32 (right) Jin's Global Standard [2007] Ryuji Nakamura Architects; Tokyo, Japan in Naomi Pollock, "Ryuji Nakamura Tweaks Visual Perception," 115; PhotoCrd: Daici Ano.

Figure 4.31 (left) Jin's Global Standard [2007] Ryuji Nakamura Architects; Tokyo, Japan in Naomi Pollock, "Ryuji Nakamura Tweaks Visual Perception with Jin's Global Standard, a Curious Japanese Eyeglass Shop of Unfathomable Depth," *Architectural Record* 195, no. 9 (Sept. 2007): 117; PhotoCrd: Daici Ano.

The following final examples have been included to conclude with demonstrations of several more intangible examples of Marching Order. The Kurt Geiger (2008) and Moschino (2002) boutiques both succeeded in creating illusions of Marching Order thanks to strategically placed mirrors.⁵⁸ This particular view in the Kurt Geiger store had the same effect as Jin's eyeglasses shop in its apparent extension into infinity despite being a single set of shelves reflected endlessly in the mirror. **Figure 4.33** Moschino achieved the same effect with a mannequin, resulting quite literally in the appearance of mannequins rowed up in Marching Order. **Figure 4.34**

⁵⁸ Kurt Geiger [2008] Found Associates; London, England in Mark McMenemy, "All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008), 267, 276-277; PhotoCrd: Hufton & Crow/View Pictures; Moschino [2002] Sean Dix; Milan, Italy in Monica Geran, "Blithe Spirit: Sean Dix Updates Moschino's Milan Boutique with a Joyous, Fun-Poking, and Slightly Zany Air," *Interior Design* 73, no. 4 (Apr. 2002), 248-255; PhotoCrd: Santi Caleca.



Figure 4.34 (right) Moschino [2002] Sean Dix; Milan, Italy in Monica Geran, "Blithe Spirit: Sean Dix Updates Moschino's Milan Boutique with a Joyous, Fun-Poking, and Slightly Zany Air," *Interior Design* 73, no. 4 (Apr. 2002): 253; PhotoCrd: Santi Caleca.

Figure 4.33 (left) Kurt Geiger [2008] Found Associates; London, England in Mark McMenemy, "All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 267; PhotoCrd: Hufton & Crow/View Pictures.

Conclusion

As has become apparent through the chronological sequence of Marching Order's use in retail interiors over time, its applications and underlying strategies have varied. In some applications, Marching Order has been used as an organizing principle for arranging display fixtures in an orderly fashion. In other instances, non-display, partitioning forms that organize groups of products on display delineate circulation paths through a store, or divide a retail interior into smaller, more intimate zones. Many times Marching Order is established by some primary form and reinforced by supplemental forms that follow the same repeated pattern in a more subtle fashion, contributing to the overall impression and effect.

Marching Order's history has proven to be unlike some of the other retail intypes. Some intypes have rich, traceable histories where one can neatly pinpoint the practice's approximate origin and consequently follow its evolution and iterations through to the present. Unlike an intype like Salon, that is believed to have originated in the Parisian haute couture houses and later adapted for the retail environment, Marching Order instead represents a basic

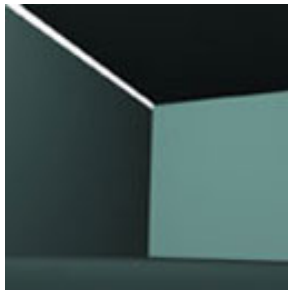
manipulation of design elements and principles that has been consistently used in recent history as an organizational strategy in retail interiors. It has been a fundamental, archetypal ordering principle in use since antiquity. Only in the past couple of decades in the context of the nuanced relationship between art, architecture and fashion have applications of Marching Order appeared that begin to use the intype as components almost of installation art in the retail interior, allowing the practice to transcend beyond a simple organizational principle.

Evidence for the archetypical use and the chronological sequence of Marching Order in retail interiors was developed from the following sources: **1940** The Glove Shop [ca. 1940s] Jose A. Fernandez; Hepstead, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 114; PhotoCrd: Gottscho-Schleisner; Balch Price [ca. 1940s] Jose A. Fernandez; Brooklyn, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 117; PhotoCrd: Gottscho-Schleisner; **1950** Corsetorium [1952] José A. Fernandez; New York City in Caleb Hornbostel, "Store Design: Architectural Record's Building Types Study Number 188," *Architectural Record* 111, no. 7 (Jul. 1952): 177; PhotoCrd: Gottscho-Schleisner; Foreman and Clark [1952] Welton Becket and Associates; Los Angeles, CA in Caleb Hornbostel, "Store Design: Architectural Record's Building Types Study Number 188," *Architectural Record* 111, no. 7 (Jul. 1952): 160; PhotoCrd: Julius Shulman; **1960** Morrison's [1963] Eugene Tarnawa, I.D.I., N.S.I.D.; Buffalo, NY in Anonymous, "Stores," *Interior Design* 34, no. 4 (Apr. 1963): 193; PhotoCrd: Alexandre Georges; The May Company [1965] Anonymous; Cleveland, Ohio in Jan Whitaker, Service and Style: How the American Department Store Fashioned the Middle Class (New York: St. Martin's Press, 2006), 84; PhotoCrd: *Cleveland Press Collection*, Cleveland State University Library Special Collections; Libreria Hoepli [ca. 1960s] Luigi Figini and Gino Pollini; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 45; PhotoCrd: Anonymous; Randazzo [ca. 1960s] Studio Architetti; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 81; PhotoCrd: Paolo Monti; **1970** Lehman-Saunders [1971] Joseph Braswell; Manhasset, NY in Anonymous, "Work by AID Members: Joseph Braswell," *Interior Design* 42, no. 8 (Aug. 1971): 130; PhotoCrd: Martin Hefler; **1980** Bottega Veneta [1980] Kamnitzer, Cotton & Vreeland, architecture; Gianfranco Molledo, Laura Molledo, and Adam D. Tihany, interior design; Beverly Hills, CA in Beverly Russel, "Shops Within the Shop of the Street of Dreams," *Interiors* 139, no. 6 (Jun. 1980): 93; PhotoCrd: Ave Pildas; Frost Bros. [1982] Jeanne Matthews, ASID, Fred Forrest and Irving Matthews; Dallas, TX in M.G., "All in the Family: The Two Newest Members of the Frost Bros. Retail Chain Owe Their Visible Success to the Specialty stores' Own Designer, Architect and Board Chairman," *Interior Design* 53, no. 6 (Jun. 1982): 209; PhotoCrd: Peter Paige; Charivari [1984] Shigeru Uchida; New York City in E.C., "Charivari 57: A Million Dollar Renovation/Design Project by Shigeru Uchida for This Sixth Manhattan Shop," *Interior Design* 55, no. 9 (Sept. 1984): 249; PhotoCrd: Peter Paige; Berao [1987] Tonet Sunyer and Tiomas Morato; Barcelona, Spain in Justin Henderson, "Retail Design: In Barcelona, a Jewel-Like Setting Is Created for Selling Jewels," *Interiors* 146, no. 7 (Jul. 1987): 195; PhotoCrd: Studio of Ferran Freixa/Lluís Casals; Emporio Armani [1989] Giorgio Armani, Giancarlo Ortelli, Jack Travix; New York City in Edie Lee Cohen, "Emporio Armani: The

Lower Fifth Avenue Shop as a Collaboration Among Giorgio Armani, Giancarlo Piretti and Jack Travis," *Interior Design* 60, no. 12 (Sept. 1989): 265; PhotoCrd: Paul Warchol; **1990** Karen Millen [ca. 1990s] London, England; Brinkworth in Stafford Cliff, 50 Trade Secrets of Great Design: Retail Spaces (Gloucester: Rockport, 1999), 29; PhotoCrd: Jose King; Niessing [1990] Toshiko Mori, AIA, New York City in Edie Lee Cohen, "Niessing: On Madison Avenue, a New Genre of Jewelry Store by Toshiko Mori, AIA," *Interior Design* 61, no. 12 (Sept. 1990): 188; PhotoCrd: Peter Paige; Jigsaw [1997] John Pawson; London, England in Judith Nasatir, "Spare Parts: John Pawson, Master of the New Minimalism, Practices the Aesthetic of Deletion for Jigsaw's Latest London Boutique," *Interior Design* 68, no. 5 (Apr. 1997): 169; PhotoCrd: John Edward Linden, Arcaid; Helmut Lang [1998] Richard Gluckman Architects; New York City in Abby Bussel, "Inner Sanctum: Designed by Richard Gluckman Architects, Helmut Lang's First New York Store Is a Mecca for the Fashion-Forward," *Interior Design* 69, no. 5 (Apr. 1998): 187, 189; PhotoCrd: Paul Warchol; Miu Miu [1999] Roberto Baciocchi; Los Angeles, CA in Edie Cohen, "Miu Mix: Architect Roberto Baciocchi Interprets the Store's Signature Aesthetic for its Los Angeles Aite," *Interior Design* 70, no. 5 (Apr. 1999): 162, 164; PhotoCrd: Toshi Yoshimi; **2000** Tardini [2000] Fabio Novembre; New York City in Paola Antonelli, "Absolutely Fabio: Milanese Architect Fabio Novembre Takes His Erotic Tendencies to the New York Retail Scene," *Interiors* 159, no. 11 (Nov. 2000): 66-67; PhotoCrd: Alberto Ferrero; Comme des Garçons [2001] Rei Kawakubo; Paris, France in Arie Chen, "Comme Again: Rei Kawakubo Outfits Her Comme des Garçons shop in Paris with a Splash of Red," *Interior Design* 72, no. 12 (Oct. 2001): 209; PhotoCrd: Eric Laignel; Moschino [2002] Sean Dix; Milan, Italy in Monica Geran, "Blithe Spirit: Sean Dix Updates Moschino's Milan Boutique with a Joyous, Fun-Poking, and Slightly Zany Air," *Interior Design* 73, no. 4 (Apr. 2002): 253; PhotoCrd: Santi Caleca; Jin's Global Standard [2007] Ryuji Nakamura Architects; Tokyo, Japan in Naomi Pollock, "Ryuji Nakamura Tweaks Visual Perception with Jin's Global Standard, a Curious Japanese Eyeglass Shop of Unfathomable Depth," *Architectural Record* 195, no. 9 (Sept. 2007): 115, 117; PhotoCrd: Daici Ano; Kurt Geiger [2008] Found Associates; London, England in Mark McMenamin, "All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 267; PhotoCrd: Hufton & Crow/View Pictures.

CHAPTER 5

LIGHT SEAM



Definition

Light Seam is a gradient of light that defines a continuous edge of illumination between perpendicular architectural planes.

Application Definition

Light Seam in retail interiors is the illumination of the intersection of two perpendicular planes, usually to supplement general illumination, accent feature walls, or highlight particular design elements.

Description

Light Seam is the resultant effect when a reveal, or gap, at the intersection of two interior planes is illuminated. The practice is most commonly found at the juncture of the wall and ceiling planes, causing the wall to appear as if it extends above the ceiling. Identified in a previous study of retail intypes, Light Seam was named to describe a specific type of recessed cove lighting that occurs at this intersection of the wall and ceiling, washing the wall in light and visually separating the ceiling almost as if it were floating.¹ This intype was later researched in depth as part of the Intypes Project in a study of Light as an Element, broadening the practice to include illumination within the narrow recess between the edges of any two architectural planes.² Most recently Light Seam was found to be an archetypical practice in workplace design as well, most commonly used to enliven transitory spaces or public lobbies.³ The

¹ Leah Scolere, "Theory Studies: Contemporary Retail Design," (M.A. Thesis, Cornell University, 2004), 138-41.

² Joanne Kwan, "Theory Studies: Archetypical Artificial Lighting Practices in Contemporary Interior Design," (M.A. Thesis, Cornell University, 2009), 145-68.

³ Shuqing Yin, "Theory Studies: Archetypical Workplace Practices in Contemporary Interior Design," (M.A. Thesis, Cornell University, 2011), 52-65.

present study of Light Seam will deepen the understanding of its applications and effects in the retail interior through a discussion of retail-specific lighting requirements, a brief history of lighting technology and use from a retail perspective, and an overview of the effects and implications of its use in retail applications.

The lighting requirements unique to retail are unlike those needed for other types of commercial interiors. Other practice types, such as workplace, can have rather prescriptive lighting requirements for supporting the range of programmatic needs, including task lighting for desk and computer work, and adjustable lighting systems in conference room or other presentation settings. Hospitals host an even stricter set of requirements, having to provide lighting for the fine detail work associated with performing surgery. Such practice types are lit according to guidelines that outline suggested footcandle levels for a given task or type of work.⁴ While retail can benefit from following basic lighting conventions, the underlying objectives behind retail lighting are grounded primarily in merchandising and mood. Lighting is a powerful tool both for highlighting product to make it look appealing and for crafting an atmosphere consistent with the spatial experience that a retailer wishes to promote.

Variety is the driving principle behind lighting merchandise and creating ambience, appearing as one of the most important considerations referenced

⁴ Vilma Barr and Charles E. Broudy, Designing to Sell: A Complete Guide to Retail Store Planning and Design (New York: McGraw-Hill, 1986), 79.

in texts discussing retail-specific lighting.⁵ The remark “variety is the spice of lighting as well as life” accurately sums up the way in which the basic human need for variation and change extends to the way we prefer our interior spaces to be lit.⁶ Many have equated evenly-lit spaces with the dreary effect of diffuse light on a cloudy day:

An environment in which all the surfaces tend to be lit to a uniform intensity will produce the effect obtained in natural conditions with an overcast sky – a lack of shadow and modeling – and the results may be equally depressing, despite the fact that the illumination level may be reasonably high.⁷

Especially with, evenly lit, indirect upward lighting schemes, lack of contrast and monotony often lead to dull, lifeless interior spaces. Light Seam plays an instrumental role in retail lighting as a possible strategy for introducing visual interest and variety in an interior, in order to avoid such monotony. The ideal solution is to incorporate a variety of direct and indirect light sources. Direct lighting is useful for modeling, or casting shadows in a way that allows objects to read three-dimensionally, while the pairing with indirect light sources helps soften the effect of direct downlighting by reducing harsh shadows.⁸

Since the light source in Light Seam is concealed from view and the light is indirect, the practice becomes a means for introducing diffuse, reflected light

⁵ The following sources all highlighted variety as one of the most important concepts behind lighting design:

Arnold Friedmann, John F. Pile and Forrest Wilson, Interior Design: An Introduction to Architectural Interiors (New York: American Elsevier, Inc., 1970), 55; M. Luckiesh, Lighting Fixtures and Lighting Effects (London: McGraw-Hill Book Company, Inc.), 1925, 228, 285; Faber Birren, Light, Color & Environment (New York: Van Nostrand Reinhold Company, 1982), 90; Derek Phillips, Lighting in Architectural Design (New York, McGraw-Hill, 1964), 49; Alfred Makulec, “Light in the Right Places for Stores,” *Architectural Record* 133, no. 7 (Jun. 1963): 188.

⁶ Luckiesh, Lighting Fixtures and Lighting Effects, 228.

⁷ Phillips, Lighting in Architectural Design, 49.

⁸ William R. Green, The Retail Store: Design and Construction (New York: Van Nostrand Reinhold Company, 1986), 113.

that can complement other lighting effects. Retail lighting is analogous to workplace lighting in at least this sense. The task-ambient strategy in office environments is one where high, often adjustable illumination is provided closer to work surfaces and is supplemented by ambient lighting for general illumination.⁹ A similar multi-level approach informs an understanding of retail lighting comprised of both specific and general lighting tactics. Stores often light their interiors overall with general illumination, and then introduce specific lighting effects to feature products and create a more interesting spatial experience.

A brief delve into the history of lighting from a retail perspective will offer context and frame an understanding of how and when Light Seam entered retail lighting design practice. Lighting was problematic in the late nineteenth century, at least in department stores, since gas lighting frequently caused fires.¹⁰ Electric lighting was becoming available in the 1870s and 1880s, but the lighting quality was far from ideal. Early on, customers had to bring products to the window or outside to examine them in proper light. Arc lamps used for general illumination in the 1880s and 1890s had a blue-violet tint that cast a distorting hue on merchandise, but could sometimes be offset with the yellowish tinge of incandescent lamps.¹¹ Electric lighting was gradually becoming more commonplace in department store interiors from the late nineteenth into the early twentieth century.¹² Shops were increasingly aware of

⁹ M. David Egan and Victor Olgyay, *Architectural Lighting* (New York: McGraw-Hill, 2002), 221.

¹⁰ Bill Lancaster, *The Department Store: A Social History* (New York: Leicester University Press, 1995), 50.

¹¹ Jan Whitaker, *Service and Style: How the American Department Store Fashioned the Middle Class* (New York: St. Martin's Press, 2006), 98-99.

¹² Lancaster, *The Department Store*, 50-51.

the benefit of electric lighting, as demonstrated by a 1912 advertisement for a tungsten, wire-drawn lamp reading “a bright shop always attracts customers...reducing lighting expenses to an absolute minimum.”¹³ Although many people did not have electric lighting in their homes until closer to the 1920s, more affordable and effective technologies allowed it to flourish in the retail arena. Post-WWI, tungsten-filament bulbs were widely used, more closely resembling natural daylight and relieving the previous color distortion.¹⁴

While early applications of electric lighting generally resembled gaslight fixtures outfitted with electric bulbs, “the development of electric lighting opened up unprecedented opportunities in the design of architectural space” moving in to the twentieth century.¹⁵ Writings on lighting design at the time reflected this shift in focus, demonstrating a greater awareness of overall lighting effects rather than fixating on the design and aesthetics of the light fixtures themselves:

When we have begun to think of lighting effects instead merely of fixtures, the limitations of lighting fixtures become evident. There is no limit to the possibilities of lighting when we realize that we have at our command all the devices which our ingenuity can muster.¹⁶

This shift in thinking laid the groundwork for more integrated lighting solutions, like Light Seam, since architects and designers began considering the potential for incorporating lighting effects into the architecture rather than simply applying or suspending fixtures. Early predecessors to Light Seam appeared in the early twentieth century in the form of wall niches or recessed

¹³ Mark Major, Jonathan Speirs and Anthony Tischhauser, Made of Light: The Art of Light and Architecture (Boston: Birkhäuser, 2005), 8.

¹⁴ Whitaker, Service and Style, 99-100.

¹⁵ Major et al, Made of Light, 20.

¹⁶ Luckiesh, Lighting Fixtures and Lighting Effects, 220.

alcoves for sculptures or paintings.¹⁷ **Figure 5.1** The thought to recess and conceal light fixtures within the wall for the purposes of grazing a painting with light was not unlike the effect of a Light Seam, albeit on a smaller, object-oriented scale.

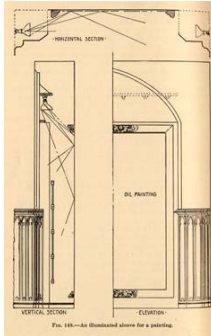


Figure 5.1 Illustration of an illuminated alcove for a painting in M. Luckiesh, Lighting Fixtures and Lighting Effects (London: McGraw-Hill Book Company, Inc., 1925), 298: ImageCrd: M. Luckiesh.

Lighting trends in retail interiors reflected the new emphasis on lighting effects over fixtures. Indirect lighting became popular around the time of the Great Depression, especially in department stores. “No longer was the focus on beautiful light fixtures but on beautiful light that came from invisible, recessed fixtures and made the merchandise glow.”¹⁸ The popularity of indirect lighting strategies coincided with the introduction and commercial availability of strip fluorescents in the 1930s, which would have made linear, indirect lighting solutions possible.¹⁹ To this day, fluorescents are the most common light bulb used for concealed lighting in a Light Seam due to their long, narrow dimensions and even light distribution.

¹⁷ Luckiesh, Lighting Fixtures and Lighting Effects, 297-99.

¹⁸ Whitaker, Service and style, 100.

¹⁹ Major et al, Made of Light, 20.

In the context of new fluorescent bulbs, preference for indirect lighting, and focus on effect over fixture, Modernism also influenced attitudes towards more integrated, built-in architectural lighting solutions.

The growth of the modern movement in architecture has largely been responsible for the growth of methods of integrated lighting. With a rationalization of construction and design, there has been a desire to reduce the number of visual components of a building and to make the lighting equipment more a part of the general architectural discipline.²⁰

Modernism viewed the excessive application of light fixtures as “spatial pollution” or visual clutter. Architectural lighting solutions like Light Seam offered minimal spatial interventions that could contribute to a pleasant interior light quality without disrupting the purity of the space.

An article published in *Architectural Record* in the 1960s entitled “Light in the Right Places for Stores” offered a pulse on the state of retail lighting later in the twentieth century. Despite the emergence of fluorescent lighting in the 1930s, there was still a strong prejudice towards them for their poor color rendering. At the time this article was written, deluxe cool and warm white lamps that were more like natural daylight and incandescent light, respectively, were just coming onto the market but not yet widely used. The author also cited an increasing awareness of the value of lighting as a design tool in the retail interior. A more functional approach had previously been taken to lighting shops, the primary concern being on providing sufficient general illumination. The potential for strategically placing lighting to best flatter products was becoming more apparent to designers and retailers alike.²¹ If Light Seam was used earlier in the twentieth century, the intention would have been different

²⁰ Phillips, *Lighting in Architectural Design*, 133.

²¹ Makulec, “Light in the Right Places for Stores,” 187-88.

than more recent instances. Early applications would have enlisted Light Seam mostly out of utility, as part of an overall scheme of general illumination. Awareness of lighting characteristics to aid merchandising and ambience, however, led applications of Light Seam in the second half of the twentieth century to arise from the desire to create an overall spatial experience rather than function as mere illumination.

Given an understanding of the technological developments and perspectives that facilitated the evolution of Light Seam has been established, it is possible to advance the discussions to spatial effects that occur when Light Seam is used. Working from most simple to complex, Light Seam defines surface, articulates texture, implies movement, outlines space, and challenges perceived structural integrity. Surface and form rely on light to be seen.²² “By drawing attention to the edges of planes...[and] emphasizing the junction between architectural elements...a Light Seam emphasizes the shapes of architecture.”²³ Awareness of the surfaces of the wall planes is heightened by delicately outlining their edges with light. Le Corbusier reminds us of the way in which surfaces are revealed in light in “Three Reminders to Architects,” from his manifesto, *Toward a New Architecture*:

Architecture being the masterful, correct, and magnificent play of volumes brought together in light, it is the architect’s task to bring the surfaces that envelop these volumes to life, without their becoming parasites that consume the volume and absorb it to their profit...²⁴

²² Marietta S. Millet, Light Revealing Architecture (New York: Van Nostrand Reinhold, 1996), 47.

²³ Kwan, “Theory Studies,” 147.

²⁴ Le Corbusier, Toward an Architecture, Trans. John Goodman, (Los Angeles: Getty Research Institute, 2007), 109.

One way that surfaces are brought to life is through Light Seam is to highlight texture, making it more visually apparent. The concealed placement of light fixtures in Light Seam results in a wall-grazing lighting effect, meaning that light washes down on the surface of the wall below the seam. Depending on surface quality, the sharp angle of incident light creates shadows below any textures that protrude, rendering the texture more visible than if it were not lit.²⁵ Other visual properties of a material's surface characteristics are revealed as well. Polished materials and glossy finishes reflect more light, while matte surfaces diffuse light in all directions. Translucent materials will glow.²⁶ Darker colored walls absorb more light, whereas lighter or white walls reflect much of the incident light back into the space.²⁷

Beyond tactile qualities, another property of surface and form is the expression of apparent movement. Intypes scholar Joanne Kwan identified Light Seam as having a similar effect to a rising architectural motif that draws attention upwards, as defined by Thomas Thiis-Evensen.²⁸ He considered the wall a horizontal tri-partition comprised of upper, middle, and lower parts. Thiis-Evensen explained that the relative placement of elements on a wall influence tendencies of motion, either rising, sinking, split or opening. A Light Seam located at the junction of a wall and ceiling plane emphasizes the upper field, resulting in an implied upward movement, or rising motif.²⁹ "A wall that rises up seems very well anchored and heavy, while at the same time upright and free.

²⁵ Egan and Olgyay, *Architectural Lighting*, 232.

²⁶ Major et al, *Made of Light*, 81-89.

²⁷ Egan and Olgyay, *Architectural Lighting*, 12.

²⁸ Kwan, "Theory Studies," 147.

²⁹ Thomas Thiis-Evensen, *Archetypes in Architecture* (New York: Oxford University Press, 1987), 129-33.

It gives the observer an impression of both secure solidity and proud stature.”³⁰ This observation is accurate for walls treated with Light Seam, since the wall consequently will appear solid and grounded at the base, but lighter and airy near the lit seam.

Moving from the consideration of surfaces as individual parts to their effect as a whole, Light Seam is able to define space and enclosure. “Light emphasizes the form of a room by defining its bounding surfaces with light...Our sense of space is dependent on the way that light reveals that enclosure to us.”³¹ By lighting the points at which planes come together, their connections are revealed and highlighted. Awareness of the enclosing planes is heightened. This effect has important implications on spatial perception. Light Seam applied to darker walls will create moody, more dramatic spaces, while lighter walls lend themselves to brighter, uplifting interiors. When applied to lighter or white walls, Light Seam can also have the effect of making smaller spaces feel larger because lighter walls appear to recede.³²

Finally, Light Seam affects perceptions in which the space is structurally supported. Dark ceiling planes flanked by Light Seam on multiple sides will appear to press downward, since they have more visual weight, whereas lighter ceiling planes will appear to be floating.³³ In either case, the appearance of a floating ceiling makes it difficult to comprehend how the ceiling plane is supported, if it is not “resting” on the adjacent structural walls.

³⁰ Thiis-Evensen, *Archetypes in Architecture*, 133.

³¹ Millet, *Light Revealing Architecture*, 55, 93.

³² Egan and Olgyay, *Architectural Lighting*, 12, 222, 230.

³³ Kwan, “Theory Studies,” 154.

If Light Seam instead occurs at the intersection of the wall and floor, the effect is instead of a mysterious, almost disorienting floating floor.

We expect light to come from above, as it does outdoors under daylight. When light appears from a different direction (especially from below), objects appear 'unnatural' and perhaps disturbing...By inverting the normal pattern of light and shadow we manipulate meaningful visual signals. In this way the designer can dramatically affect spatial and volumetric perceptions.³⁴

The comparison of Light Seam with Thiis-Evensen's rising wall motif holds true in this case as well. He describes the effect of a sinking motif as just that: the upper parts of the wall push downward, while the base appears to sink below the floor plane.³⁵ As walls appear to be sinking, the floor counteracts by floating upwards.

Case studies are helpful for placing some more abstract effects of Light Seam, especially these structural illusions, into the context of actual buildings. Le Corbusier's *Nôtre Dame du Haut*, (1955) featured an elegant Light Seam that was illuminated by natural rather than artificial light, but ultimately had a similar effect.³⁶ **Figures 5.2-3** One effect demonstrated by Light Seam was its ability to define space, since "light helps to define our understanding of the limits of space and form through the lighting of boundaries."³⁷ Light Seam accomplished this by articulating the juncture where the roof met the adjoining wall. Light also has a complex relationship with structure that manifests itself two main ways. Glazed ceilings, for example, can reveal and accentuate

³⁴ Egan and Olgyay, *Architectural Lighting*, 8.

³⁵ Thiis-Evensen, *Archetypes in Architecture*, 135.

³⁶ Exterior, *Nôtre Dame du Haut* [1955] Le Corbusier; Ronchamp, France in Ezra Stoller and Eugenia Bell, *The Chapel at Ronchamp* (New York: Princeton Architectural Press, 1999), 17; PhotoCrd: Ezra Stoller; Interior, *Nôtre Dame du Haut* [1955] Le Corbusier; Ronchamp, France in Kenneth Frampton and Roberto Schezen, *Le Corbusier: Architect of the Twentieth Century* (New York: Harry N. Abrams, Inc., 2002), 110-11; PhotoCrd: Roberto Schezen.

³⁷ Major et al, *Made of Light*, 179.

structure, such as through contrast between transparent glass and solid structure against a bright daytime sky. Alternatively, light can conceal structure from view, as in the Chapel at Ronchamp.³⁸ The light glowing through Light Seam concealed the small contact points that supported the roof, giving the illusion that the roof was floating or pulling away. “The shape of the ceiling/roof construction, sagging in the middle, suggests weight. And yet, along the top of the thick masonry walls that we assume are built so heavily in order to support the roof, a slit clearly allows daylight to enter. The structure remains a mystery.”³⁹



Figure 5.3 (right) Interior, Nôtre Dame du Haut [1955] Le Corbusier; Ronchamp, France in Kenneth Frampton and Roberto Schezen, Le Corbusier: Architect of the Twentieth Century (New York: Harry N. Abrams, Inc.), 2002; 110-11; PhotoCrd: Roberto Schezen.

Figure 5.2 (left) Exterior, Nôtre Dame du Haut [1955] Le Corbusier; Ronchamp, France in Ezra Stoller and Eugenia Bell, The Chapel at Ronchamp (New York: Princeton Architectural Press, 1999), 17; PhotoCrd: Ezra Stoller.

Le Corbusier himself explained that the effect was intended to invoke wonder and amazement: “The shell has been put on walls which are absurdly but practically thick. Inside them however are reinforced concrete columns. The shell will rest on these columns but it will not touch the wall. A horizontal crack of light 10 cm. wide will amaze.”⁴⁰ Corbusier also penned a poem, *The Key*,

³⁸ Millet, Light Revealing Architecture, 60-65.

³⁹ Millet, Light Revealing Architecture, 65.

⁴⁰ Le Corbusier, The Chapel at Ronchamp (New York: Frederick A. Praeger Publishers, 1957), 95.

describing the interior experience in the Chapel at Ronchamp that addressed how Light Seam defines shape, surface, and form:

The key is light
and light illuminates shapes
...
by the play of relationships
unexpected, amazing.

But also by the intellectual play
of purpose:

...
structure,
...
the components of architecture.⁴¹

Although the poem was perhaps in reference to the iconic windows in the Chapel, an alternative interpretation also finds relevancy to Light Seam as well. His articulation of the manner in which light illuminated shape through relationships and the “intellectual play” of structure speak to the heart of Light Seam as a design practice.

A more retail-relevant case study of Light Seam can be found in Tadao Ando’s Armani Teatro. Light Seam has frequently appeared in Ando’s work, including several featured in his iconic Church of the Light in Osaka, Japan. They oftentimes were lit by natural light, as was the case with that particular church (and Corbusier’s Chapel at Ronchamp). Ando’s translation of this lighting strategy into a building associated with retail, however, speaks volumes about the nature of its effects. The Armani Teatro was designed as a freestanding event space at the retailer’s Milan headquarters, complete with showrooms, galleries, and a theater for fashion shows.⁴² Light Seam lined the floor of a

⁴¹ Le Corbusier, The Chapel at Ronchamp, 27.

⁴² Catherine Croft, Concrete Architecture (Salt Lake City: Gibbs Smith, 2004), 132.

processional hallway into the theater building, leading those entering to a serenely lit reception area.⁴³ A dramatic Light Seam traced the top of a slanting, curved concrete wall in a way that accentuated its unusual geometry.

Figure 5.4 Light also encircled the tops on the columns in the entryway, making them appear infinitely tall. Although the retailing function of this building was indirect, there is value in noting the sacred quality of the lighting effect in a building that contributed to the greater brand. The purposeful manipulation of form and light in a relatively simple concrete building had a profound impact, demonstrating the power of a seemingly simple seam of light.



Figure 5.4 Armani Teatro [2002] Tadao Ando; Milan, Italy in Catherine Croft, Concrete Architecture (Salt Lake City: Gibbs Smith, 2004), 134; PhotoCrd: Kenichi Suzuki.

Chronological Sequence

In its earliest uses, Light Seam first appeared as an important component of general illumination practices in retail interiors, reflecting the new focus on creating lighting effects over featuring decorative fixtures. The Blackton Shop (ca. 1940s) was one shop that employed Light Seam for general illumination around the perimeter of the store, in addition to recessed cans.⁴⁴ **Figure 5.5** The lighting effect was described as a “light cove” at the time that the interior

⁴³ Armani Teatro [2002] Tadao Ando; Milan, Italy in Catherine Croft, Concrete Architecture (Salt Lake City: Gibbs Smith, 2004), 132-37; PhotoCrd: Kenichi Suzuki.

⁴⁴ Blackton Shop [ca. 1940s] Louis Gluskin, Designer; Wm. Modin, Architect; New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 69; PhotoCrd: Ben Schnoll.

was published: “The center section of the ceiling drops to create a continuous light cove all around the store for general illumination.”⁴⁵ The result was a ceiling plane that appeared to be floating away from the wall, while the wall appeared to continue above. This lighting scheme effectively met the programmatic requirements for light in a retail space—the center circulation space was darker where customers would only be passing through and brighter at the walls where the products were displayed. One unique detail about this particular application of Light Seam was how the ceiling plane detached from the wall over a mannequin in order to wash the display in light. This act demonstrated an awareness of the benefits associated with seamlessly integrating lighting into the interior architecture rather than relying on conventionally placed fixtures.



Figure 5.5 Blackton Shop [ca. 1940s] Louis Gluskin, Designer; Wm. Modin, Architect; New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 69; PhotoCrd: Ben Schnoll.

The Hahn Shoe Store (ca. 1940s) similarly utilized Light Seam around the perimeter of a small store for general illumination.⁴⁶ **Figures 5.6-7** The introduction of strip fluorescents in the 1930s and their consequent widespread use had allowed Light Seam to come into common lighting practice. The new linear light source lent itself to lighting a cove detail evenly,

⁴⁵ Fernandez, The Specialty Shop, 69.

⁴⁶ Hahn Shoe Store [ca. 1940s] Wm. N. Denton, Jr., Ketchum, Gina & Sharp Associated Architects; Washington, D.C in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 181-83; PhotoCrd: Ezra Stoller.

able to wash a wall or other surface in uninterrupted light without the hotspots that would have resulted from point sources of light. Hahn's use of the Light Seam well depicted this even light quality, highlighting the rich texture of the white-painted brick wall. The light walls reflected much light, allowing them to serve as a key source of diffuse, general illumination.



Figures 5.6-7 (left to right) Hahn Shoe Store [ca. 1940s] Wm. N. Denton, Jr., Ketchum, Gina & Sharp Associated Architects; Washington, D.C. in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 182; PhotoCrd: Ezra Stoller.

Although Jay Thorpe (ca. 1940s) also used the practice as a perimeter solution for general illumination, this Light Seam was alternatively aimed upwards toward the ceiling, whereas the previous examples had both washed the wall planes in light.⁴⁷ **Figure 5.8** The effect of reflecting light off a lightly-colored plane in the interior was similar in its ability to flood the space with diffuse lighting, however the formal articulation of the ceiling plane was different. The upwards-oriented Light Seam resulted in a ceiling plane that appeared as if it were elevating above the walls rather than seeming to float between them, as in the previous instances where the tops of the walls were grazed.

⁴⁷ Jay Thorpe [ca. 1940s] Raymond Loewy Associates; New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 112-13; PhotoCrd: Gottscho-Schleisner.



Figure 5.8 Jay Thorpe [ca. 1940s] Raymond Loewy Associates; New York City in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 112; PhotoCrd: Gottscho-Schleisner.

Light Seam continued to be used as a supplemental general illumination into the 1950s decade. S.S. Pierce Co. (1951) was a suburban chain store selling specialty food items whose general lighting scheme was comprised of recessed ceiling fixtures, wall-washing spotlights, and Light Seam.⁴⁸ **Figure 5.9**, Since the ceiling-wall intersection was the lightest area in the black and white photograph, it is evident that the reflected light from Light Seam contributed to significantly to the store's general illumination. S.S. Pierce also offered an informative demonstration of how a lighting effect affects the spatial quality of a store. Given that the shop was a specialty foods store and thus more upscale than the average grocery store, the incorporation of an architectural lighting solution rather than relying strictly on traditional utilitarian grocery store lighting resulted in a softer lighting quality and richer interior.



Figure 5.9 S.S. Pierce Co. [1951] Walter Dorwin Teague, Robert J. Harper and Carl R. Conrad, Associates; Chestnut Hill, MA in Anonymous, "Two Stores for Boston, Mass.," *Architectural Record* 109, no. 3 (Mar. 1951): 141; PhotoCrd: Richard Averill Smith.

⁴⁸ S.S. Pierce Co. [1951] Walter Dorwin Teague, Robert J. Harper and Carl R. Conrad, Associates; Chestnut Hill, MA in Anonymous, "Two Stores for Boston, Mass.," *Architectural Record* 109, no. 3 (Mar. 1951): 139-41; PhotoCrd: Richard Averill Smith.

Light Seam is not strictly limited to rectilinear geometry. Its incorporation into more curvilinear applications began appearing as early as the 1950s. The Robert Liner Watchmaker Shop (1951) featured a Light Seam at the top of a curved, texture wall.⁴⁹ **Figure 5.10** The downward orientation of the seam grazed the wall in light, both accentuating the ribbed texture of the wall and illuminating the work surface below. The ability of Light Seam to define geometry in curvilinear applications was apparent in the way the lighting effect outlined and emphasized the store's arced back wall. This application depicted one of the challenges presented by Light Seam. If strip lamps were arranged end-to-end instead of overlapped, dark pockets appeared between the lamps rather than resulting in the intended continuous, even seam of light.



Figure 5.10 Robert Liner Watchmaker Shop [1951] Mark & Joyce Sink; Beverly Hills, CA in Anonymous, "Robert Liner Watchmaker Shop," *Architectural Record* 110, no. 2 (Aug. 1951): 120; PhotoCrd: Lou Jacobs Jr.

Light Seam may have represented a shift away from the focus on light fixtures, but fixtures continued to be often used in conjunction with architectural lighting solutions, as seen in a New Jersey branch of the department store Strawbridge and Clothier (1962).⁵⁰ **Figure 5.11** The men's and boys' shoe

⁴⁹ Robert Liner Watchmaker Shop [1951] Mark & Joyce Sink; Beverly Hills, CA in Anonymous, "Robert Liner Watchmaker Shop," *Architectural Record* 110, no. 2 (Aug. 1951): 120-21; PhotoCrd: Lou Jacobs Jr.

⁵⁰ Strawbridge and Clothier [1962] Victor Gruen Associates, architect; Welton Becket and Associates, interior designer; Cherry Hill, NJ in Anonymous, "Shopping on the Mall," *Interior Design* 33, no. 2 (Feb. 1962): 104-109; PhotoCrd: Chas. P. Mills & Son.

department was described as “appropriately masculine,” complete with “Copenhagen street lamps” and cypress-clad walls. The fixtures were mostly decorative, and thus, the Light Seam and recessed cans provided the majority of the ambient lighting. The Light Seam effect in this case was described as a “light cornice” rather than cove.⁵¹ The impression of a floating ceiling was strengthened when it was wrapped around two adjacent wall planes, as seen in this photograph of Strawbridge and Clothier. The use of Light Seam in combination with recessed cans, spotlights and decorative fixtures suggest that it was becoming integrated as a standard solution for designing an overall lighting scheme consisting of both general illumination and accent lighting.



Figure 5.11 Strawbridge and Clothier [1962] Victor Gruen Associates, architect; Welton Becket and Associates, interior designer; Cherry Hill, NJ in Anonymous, “Shopping on the Mall,” *Interior Design* 33, no. 2 (Feb. 1962): 107; PhotoCrd: Chas. P. Mills & Son.

Another department store built in the same year as Strawbridge offered an alternative application of the lighting practice. Woollands Department Store (1962) featured Light Seam instead of being reserved solely for perimeter walls.⁵² **Figure 5.12** Despite the difference in form, they still provided general illumination as with earlier examples. These applications had the strong effect of making the columns disappear, seemingly extending up into the ceiling above. They also served to highlight the regulating organization of the

⁵¹ Anonymous, “Shopping on the Mall,” 107.

⁵² Woollands Department Store [1962] John Siddeley, A.I.D.; London, England in Anonymous, “Showrooms,” *Interior Design* 33, no. 4 (Apr. 1962): 194-95; PhotoCrd: Pamela Chandler.

department store's open floor plan, since Light Seam capped two rows of columns and partitions arranged in Marching Order.



Figure 5.12 Woollands Department Store [1962] John Siddeley, A.I.D.; London, England in Anonymous, "Showrooms," *Interior Design* 33, no. 4 (Apr. 1962): 195; PhotoCrd: Pamela Chandler.

Light Seam was a popular lighting practice in department stores from the 1960s into the 1970s, but a shift occurred from using the intype for general illumination to using it more as a strategy for highlighting specific design elements in a retail interior. The Dallas Neiman Marcus (1973) featured Light Seam to graze wood paneling in light, revealing the visual texture of its grain.⁵³

Figure 5.13 Rather than grazing a wall, this Light Seam highlighted an open archway between departments in the store. The retailer requested an interior that felt open and spacious, so an archway effectively demarcated the transition from one department to another without compromising the store's open plan.⁵⁴ From this point on, Light Seam would continue to be used as a tactic for emphasizing or drawing attention to a particular feature in a space.

⁵³ Neiman Marcus [1973] Eleanor Le Maire Associates, interior designer; John Carl Warnecke & Associates, architects; Dallas, TX in Anonymous, "Symbol of Quality and Style: New Neiman Marcus Store is Designed as Symbolic Perpetuation of a Proud Reputation," *Interior Design* 44, no. 1 (Jan. 1973): 70-75; PhotoCrd: Alexandre Georges.

⁵⁴ Anonymous, "Symbol of Quality and Style," 70.



Figure 5.13 Dress Salon and Fine Accessories Department, Neiman Marcus [1973] Eleanor Le Maire Associates, interior designer; John Carl Warnecke & Associates, architects; Dallas, TX in Anonymous, "Symbol of Quality and Style: New Neiman Marcus Store is Designed as Symbolic Perpetuation of a Proud Reputation," *Interior Design* 44, no. 1 (Jan. 1973): 72; PhotoCrd: Alexandre Georges.

Bergdorf Goodman (1975) paired two instances Light Seam together.⁵⁵ **Figure 5.14** An upward-oriented Light Seam was integrated above a recessed clothing rack. Lighting was also integrated within the display itself, providing light for examining merchandise. The two lighting effects together successfully featured the product on display as the focal point of the space: the Light Seam directed attention to the area where the product was located, while the integrated lighting within the display served to light the merchandise itself. Another wall featured a downward wall-washing Light Seam to light a dark wall that served as the backdrop for a vignette of mannequins. This one functioned to light and draw attention to a display area rather than rack of merchandise.



Figure 5.14 Bergdorf Goodman [1975] Eleanor Le Maire Associates, Inc., interior designer; John Carl Warnecke & Associates, architect; White Plains, NY in Anonymous, "Two Stores: Both the Work of the Same Design Firm, Bergdorf Goodman (White Plains) and Neiman Marcus (St. Louis) Posed Different Problems and Required Disparate Solutions," *Interior Design* 46, no. 4 (Apr. 1975): 154; PhotoCrd: Martin Helfer.

⁵⁵ Bergdorf Goodman [1975] Eleanor Le Maire Associates, Inc., interior designer; John Carl Warnecke & Associates, architect; White Plains, NY in Anonymous, "Two Stores: Both the Work of the Same Design Firm, Bergdorf Goodman (White Plains) and Neiman Marcus (St. Louis) Posed Different Problems and Required Disparate Solutions," *Interior Design* 46, no. 4 (Apr. 1975): 150-61; PhotoCrd: Martin Helfer.

In the 1980s, Light Seam continued to be used for intentionally highlighting particular features, but the effects became darker and more dramatic than in the 1970s. The Susan Bennis/Warren Edwards (1981) shoe store had a relatively dark interior where the spotlighting and Light Seam provided contrast to the otherwise dimly lit space.⁵⁶ **Figure 5.15** These were some of the earliest examples of non-ceiling Light Seam, found here featured beneath a banquette for shoe fittings and to accent a stair at a slight level change. The blue-hued Light Seam was first a strategy for giving a sense of place to the point where customers engage with the interior by sitting down to try on shoes. Light Seam was also used as practical accent lighting. The strip of light highlighted a single-step level change to make it more visible. Single stairs are often considered tripping hazards, so the step may otherwise have easily disappeared in the dim light of the store.



Figure 5.15 Susan Bennis/Warren Edwards [1981] Mark Cohen; New York City in E.C., “Fashioned on Park Avenue: The Susan Bennis/Warren Edwards Shop for Shoes, Designed by Mark Cohen,” *Interior Design* 52, no. 7 (Jul. 1981): 235; PhotoCrd: Mark Ross.

Another dimly-lit store was the boutique, T. Anton (1982), that similarly had a relatively dark interior contrasted by brightly-lit clothing displays.⁵⁷ **Figure 5.16**

⁵⁶ Susan Bennis/Warren Edwards [1981] Mark Cohen; New York City in E.C., “Fashioned on Park Avenue: The Susan Bennis/Warren Edwards Shop for Shoes, Designed by Mark Cohen,” *Interior Design* 52, no. 7 (Jul. 1981): 234-35; PhotoCrd: Mark Ross.

⁵⁷ T. Anton [1982] Robert Metzger; New York City in E.C., “Problems Solved: Robert Metzger Interiors Deals with Time Limitations and an Awkward Space in the Renovation of a Women's Boutique,” *Interior Design* 53, no. 2 (Feb. 1982): 202-203; PhotoCrd: Jaime Ardiles-Arce.

This long, narrow store employed Light Seam a new way, using the intype to articulate circulation through the space. The visualization of movement at the ceiling was mimicked by a differently-colored stripe in the carpet pattern. Light Seam separated from the wall in places and functioned as additional lighting for clothing on display. This example also demonstrated the difference between the effects of combining Light Seam with lighter versus darker ceiling planes. The dark ceiling appeared to press down on the space, giving parts of the store a more enclosed, intimate feel, whereas a lighter ceiling would have felt visually brighter and appeared to rise up rather than descend. **Figure 5.17**



Figures 5.16-17 (left to right) T. Anton [1982] Robert Metzger; New York City in E.C., "Problems Solved: Robert Metzger Interiors Deals with Time Limitations and an Awkward Space in the Renovation of a Women's Boutique," *Interior Design* 53, no. 2 (Feb. 1982): 203; PhotoCrd: Jaime Ardiles-Arce.

A later Strawbridge & Clothier (1983) store also used Light Seam, but this time as a strategy for articulating form.⁵⁸ **Figure 5.18** This Light Seam was used to delicately outline the geometry of a vaulted ceiling, making its form much more apparent than it would have otherwise been. The effect reflects back on the discussion about the way that light is essentially a requirement for the expression of form, and by extension, that Light Seam is therefore form-giving. Light also aided in the definition of enclosure, as seen here in the articulation

⁵⁸ Strawbridge & Clothier [1983] R.J. Ravlik, interior designer; RTKL, architect; Burlington, NJ in E.C., "Other IBD/Interior Design Competition Winners: Shops/Stores/Showrooms, Silver Medal," *Interior Design* 54, no. 11 (Nov. 1983): 166-67; PhotoCrd: Victoria Lefcourt.

of the vaulted ceiling. Furthermore, as in Susan Bennis/Warren Edwards, the dim, blue lighting reinforced the moody interior.



Figure 5.18 Strawbridge & Clothier [1983] R.J. Ravlik, interior designer; RTKL, architect; Burlington, NJ in E.C., "Other IBD/Interior Design Competition Winners: Shops/Stores/Showrooms, Silver Medal," *Interior Design* 54, no. 11 (Nov. 1983): 167; PhotoCrd: Victoria Lefcourt.

The dark, dramatic retail applications of Light Seam in the 1980s evolved along with the brighter, White Box interiors of the 1990s. Light Seam was used to accent basic geometric forms with a white glow. The Jigsaw (1997) boutique in London featured three different applications of Light Seam.⁵⁹ Translucent panels arranged in Marching Order were lined with Light Seam where they met the ceiling plane. The panels glowed elegantly, the light transmitted through the panel and even drawing a faint line of light on the ground. **Figure 5.19** Light Seam was also used on the wall opposite the row of partitions, complementing the rhythm of Marching Order with a strong perpendicular line. Finally, the reveal detail in a stair that had been separated from the wall was traced with Light Seam, making for an intriguing and even ethereal procession up or down the stairs. **Figure 5.20** As a whole, all of the applications of Light Seam succeeded in making the spatial enclosure more tangible by highlighting significant design elements in the space.

⁵⁹ Jigsaw [1997] John Pawson; London, England in Judith Nasatir, "Spare Parts: John Pawson, Master of the New Minimalism, Practices the Aesthetic of Deletion for Jigsaw's Latest London Boutique," *Interior Design* 68, no. 5 (Apr. 1997): 166-71; PhotoCrd: John Edward Linden, Arcaid.



Figure 5.20 (right) Stairway, Jigsaw [1997] John Pawson; London, England in Nasatir, "Spare Parts," 171; PhotoCrd: John Edward Linden, Arcaid.

Figure 5.19 (left) Jigsaw [1997] John Pawson; London, England in Judith Nasatir, "Spare Parts: John Pawson, Master of the New Minimalism, Practices the Aesthetic of Deletion for Jigsaw's Latest London Boutique," *Interior Design* 68, no. 5 (Apr. 1997): 169; PhotoCrd: John Edward Linden, Arcaid.

Cerruti (1999) was an Italian fashion boutique that used Light Seam for general illumination, repeating what was popular in previous decades.⁶⁰ Light Seam flanked both sides of the long, narrow interior, a glowing strip of white light running along each wall. **Figure 5.21** This technique caused the lighter ceiling to appear as if it was magically hovering above the merchandise and store clientele. Due to the inherent geometry of this particular space, this instance Light Seam accentuated a compelling perspective view through the Vitrine storefront by highlighting the top two edges of the room. **Figure 5.22** Comparison between this type of Light Seam and another in the space offered a good example of the difference in effect between light washing a pale surface versus a darker wall. While the white walls reflected much of the light and created a diffuse, ambient glow, darker walls reflected significantly less light **Figure 5.23** The result is a much tighter strip of luminous light.

⁶⁰ Cerruti [1999] Antonio Citterio; New York City in Edie Cohen, "Certo Cerruti: Antonio Citterio Makes His American Fashion Debut with a Madison Avenue Flagship Store Designed for the Venerable Italian House of Cerruti," *Interior Design* 70, no. 11 (Sept. 1999): 214-19; PhotoCrd: Michael Moran.



Figure 5.23 (right) Interior, Cerruti [1999] Antonio Citterio; New York City in Cohen, “Certo Cerruti,” 216; PhotoCrd: Michael Moran.

Figure 5.21 (left) Interior, Cerruti [1999] Antonio Citterio; New York City in Edie Cohen, “Certo Cerruti: Antonio Citterio Makes His American Fashion Debut with a Madison Avenue Flagship Store Designed for the Venerable Italian House of Cerruti,” *Interior Design* 70, no. 11 (Sept. 1999): 214; PhotoCrd: Michael Moran.

Figure 5.22 (middle) Façade, Cerruti [1999] Antonio Citterio; New York City in Cohen, “Certo Cerruti,” 215; PhotoCrd: Michael Moran.

The Taiwanese boutique, Gallery More (2007), is an important example of Light Seam because it was one of the unique instances where the lighting practice appeared in both the ceiling-wall and floor-wall intersections.⁶¹ **Figure 5.24** While a single Light Seam along the ceiling usually resulted in a seemingly floating ceiling plane, the combination of the two applications of Light Seam contributed to a sensation that both planes were being forced together. The ability of light to articulate form and enclosure was heightened here, making users acutely aware of the box they were contained within. The space pictured was located in the basement of the store, so the use of Light Seam brightened what would have otherwise been a fairly dark space. The black garments were positioned to stand in stark contrast to the glowing walls.

⁶¹ Gallery More [2007] X-LineDesign; Ilan, Taiwan in Andrew Yang, “More, More, More: With a Boutique Called Gallery More, X-LineDesign Brings Cosmopolitan Chic to Rural Taiwan,” *Interior Design* 78, no. 4 (Apr. 2007): 192-99; PhotoCrd: Marc Gerritsen.



Figure 5.24 Gallery More [2007] X-LineDesign; Ilan, Taiwan in Andrew Yang, "More, More, More: With a Boutique Called Gallery More, X-LineDesign Brings Cosmopolitan Chic to Rural Taiwan," *Interior Design* 78, no. 4 (Apr. 2007): 198; PhotoCrd: Marc Gerritsen.

A Bathing Ape (2008), or BAPE as it affectionately known, intentionally enlisted Light Seam as a means for visually separating the ceiling plane from the walls, the plaid-patterned ceiling consequently appearing to float in between the vertical planes.⁶² **Figures 5.25-26** Wonderwall principal Masamichi Katayama explained that the store "[embodied] a pop sensibility as well as a luxurious feel."⁶³ While the bold plaid plays off the pop culture concept, Light Seam became a strategy to introduce luxury to a store selling trendy street-clothes. Light Seam commonly appeared in high-end boutiques and department stores, but smaller shops like BAPE demonstrate how the practice can be adopted to create an upscale persona in any retail interior.

⁶² A Bathing Ape (BAPE) [2008] Wonderwall; Tokyo, Japan in Eric Chen, "The Last Days of Disco: It's All Happening at Wonderwall's Tokyo Shop for the Street-Wear Label A Bathing Ape," *Interior Design* 79, no. 4 (Apr. 2008): 260-65; PhotoCrd: Jimmy Cohrssen.

⁶³ Quoted in Chen, "The Last Days of Disco," 262.



Figure 5.25 (left) A Bathing Ape (BAPE) [2008] Wonderwall; Tokyo, Japan in Eric Chen, “The Last Days of Disco: It’s All Happening at Wonderwall’s Tokyo Shop for the Street-Wear Label A Bathing Ape,” *Interior Design* 79, no. 4 (Apr. 2008): 265; PhotoCrd: Jimmy Cohrsen.
Figure 5.26 (right) A Bathing Ape (BAPE) [2008] Wonderwall; Tokyo, Japan in Chen, “The Last Days of Disco,” 263; PhotoCrd: Jimmy Cohrsen.

Light Seam has primarily been employed for highlighting feature walls or walls containing product display, but examples like Jigsaw and Elie Saab (2008) depict how Light Seam has been incorporated into other areas of the retail interior.⁶⁴ **Figure 5.27** These two particular installations borrow the common usage of Light Seam in workplace as lighting for transitory and circulation spaces, lining stairways with Light Seam in both cases. The practice not only made the stair more intriguing, but its diffuse glow provided sufficient lighting for a transitory space. Stairs need sufficient lighting for users to see the steps clearly, but otherwise they do not need to be as bright as other parts of a store. Therefore, Light Seam was an ideal solution to sufficiently light the stairway, while also making it a visually enhanced spatial experience.

⁶⁴ Elie Saab [2008] Chakib Richani Architects; Paris, France in Mark McMenamin, All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond,” *Interior Design* 79, no. 4 (Apr. 2008): 274-75; PhotoCrd: Thibault de St. Chamas.



Figure 5.27 Elie Saab [2008] Chakib Richani Architects; Paris, France in Mark McMenemy, All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 274; PhotoCrd: Thibault de St. Chamas.

Canadian cosmetics store, Murale (2009), lined the top of its organic interior with Light Seam, depicting the way that the practice is able to define both rectilinear and organic form.⁶⁵ **Figure 5.28** The outlining of the form made the curvilinear nature of the space much more apparent. This particular Light Seam was lit with LEDs. The technology was introduced in the 1990s and has since evolved to become more commonly used in design practice. LEDs are compact, energy efficient and long-lasting. Their small size and flexible nature are their most valued properties for creating a Light Seam. Surpassing strip fluorescents, LEDs can more easily be integrated into architectural lighting solutions, allowing for even more exciting and diverse lighting effects.⁶⁶ For Light Seam, this means strip LEDs could allow the practice to be applied to much more complex forms and geometries in the near future.



Figure 5.28 Murale [2009] Burdifilek; Montreal, Canada in "April Showers...Bring a Flowering of Beauty and Spa Projects," *Interior Design* 80, no. 4 (Apr. 2009): 156; PhotoCrd: Ben Rahn/A-Frame.

⁶⁵ Murale [2009] Burdifilek; Montreal, Canada in "April Showers...Bring a Flowering of Beauty and Spa Projects," *Interior Design* 80, no. 4 (Apr. 2009): 156; PhotoCrd: Ben Rahn/A-Frame.

⁶⁶ Major et al, *Made of Light*, 23.

Conclusion

Light Seam has had an interesting history in the way that it evolved through multiple changes in lighting technology and the shifting perspectives on lighting design as an imaginative and innovative design element. Strip fluorescents lent themselves to linear lighting solutions like Light Seam at a time when highly stylized light fixtures were falling out of favor for more seamless, integrated architectural lighting solutions. At first, Light Seam was used for general illumination, usually in addition to other ambient light sources. In the 1970s, the focus moved towards lighting featured design elements. By the 1980s and 1990s, Light Seam was fully embraced as a strategy for contributing to the ambience of retail interiors, whether it was the darker, more dramatic stores of the '80s or the brighter, White Boxes of the '90s and beyond.

Lighting in an interior environment is not something the average person is normally consciously aware of, but it undeniably contributes to lasting impressions and memories (or lack thereof) of interior spaces. "Our experience of light is connected to the specific places where light contributes to the identification of a *genius loci*, the peculiar character of a place as it is impressed upon our minds."⁶⁷ More so than other interior elements, lighting is a powerful, often intangible design component that sets the tone of a spatial experience. Light Seam alone boasts a range of effects, from visually expanding rooms and floating ceilings to heightened awareness of form and space.

⁶⁷ Millet, Light Revealing Architecture, 6.

Evidence for the archetypical use and the chronological sequence of Light Seam in retail interiors was developed from the following sources: **1940** Blackton Shop [ca. 1940s] Louis Gluskin, Designer; Wm. Modin, Architect; New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 69; PhotoCrd: Ben Schnoll; Hahn Shoe Store [ca. 1940s] Wm. N. Denton, Jr., Ketchum, Gina & Sharp Associated Architects; Washington, D.C. in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 182; PhotoCrd: Ezra Stoller; Jay Thorpe [ca. 1940s] Raymond Loewy Associates; New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 112; PhotoCrd: Gottscho-Schleisner; **1950** S.S. Pierce Co. [1951] Walter Dorwin Teague, Robert J. Harper and Carl R. Conrad, Associates; Chestnut Hill, MA in Anonymous, "Two Stores for Boston, Mass.," *Architectural Record* 109, no. 3 (Mar. 1951): 141; PhotoCrd: Richard Averill Smith; Robert Liner Watchmaker Shop [1951] Mark & Joyce Sink; Beverly Hills, CA in Anonymous, "Robert Liner Watchmaker Shop," *Architectural Record* 110, no. 2 (Aug. 1951): 120; PhotoCrd: Lou Jacobs Jr.; **1960** Strawbridge and Clothier [1962] Victor Gruen Associates, architect; Welton Becket and Associates, interior designer; Cherry Hill, NJ in Anonymous, "Shopping on the Mall," *Interior Design* 33, no. 2 (Feb. 1962): 107; PhotoCrd: Chas. P. Mills & Son; Woollands Department Store [1962] John Siddeley, A.I.D.; London, England in Anonymous, "Showrooms," *Interior Design* 33, no. 4 (Apr. 1962): 195; PhotoCrd: Pamela Chandler; **1970** Neiman Marcus [1973] Eleanor Le Maire Associates, interior designer; John Carl Warnecke & Associates, architects; Dallas, TX in Anonymous, "Symbol of Quality and Style: New Neiman Marcus Store is Designed as Symbolic Perpetuation of a Proud Reputation," *Interior Design* 44, no. 1 (Jan. 1973): 72; PhotoCrd: Alexandre Georges; Bergdorf Goodman [1975] Eleanor Le Maire Associates, Inc., interior designer; John Carl Warnecke & Associates, architect; White Plains, NY in Anonymous, "Two Stores: Both the Work of the Same Design Firm, Bergdorf Goodman (White Plains) and Neiman Marcus (St. Louis) Posed Different Problems and Required Disparate Solutions," *Interior Design* 46, no. 4 (Apr. 1975): 154; PhotoCrd: Martin Helfer; **1980** Susan Bennis/Warren Edwards [1981] Mark Cohen; New York City in E.C., "Fashioned on Park Avenue: The Susan Bennis/Warren Edwards Shop for Shoes, Designed by Mark Cohen," *Interior Design* 52, no. 7 (Jul. 1981): 235; PhotoCrd: Mark Ross; T. Anton [1982] Robert Metzger; New York City in E.C., "Problems Solved: Robert Metzger Interiors Deals with Time Limitations and an Awkward Space in the Renovation of a Women's Boutique," *Interior Design* 53, no. 2 (Feb. 1982): 203; PhotoCrd: Jaime Ardiles-Arce; Strawbridge & Clothier [1983] R.J. Ravlik, interior designer; RTKL, architect; Burlington, NJ in E.C., "Other IBD/Interior Design Competition Winners: Shops/Stores/Showrooms, Silver Medal," *Interior Design* 54, no. 11 (Nov. 1983): 167; PhotoCrd: Victoria Lefcourt; **1990** Jigsaw [1997] John Pawson; London, England in Judith Nasatir, "Spare Parts: John Pawson, Master of the

New Minimalism, Practices the Aesthetic of Deletion for Jigsaw's Latest London Boutique," *Interior Design* 68, no. 5 (Apr. 1997): 169, 171; PhotoCrd: John Edward Linden, Arcaid; Cerruti [1999] Antonio Citterio; New York City in Edie Cohen, "Certo Cerruti: Antonio Citterio Makes His American Fashion Debut with a Madison Avenue Flagship Store Designed for the Venerable Italian House of Cerruti," *Interior Design* 70, no. 11 (Sept. 1999): 214-16; PhotoCrd: Michael Moran; **2000** Gallery More [2007] X-LineDesign; Ilan, Taiwan in Andrew Yang, "More, More, More: With a Boutique Called Gallery More, X-LineDesign Brings Cosmopolitan Chic to Rural Taiwan," *Interior Design* 78, no. 4 (Apr. 2007): 198; PhotoCrd: Marc Gerritsen; A Bathing Ape (BAPE) [2008] Wonderwall; Tokyo, Japan in Eric Chen, "The Last Days of Disco: It's All Happening at Wonderwall's Tokyo Shop for the Street-Wear Label A Bathing Ape," *Interior Design* 79, no. 4 (Apr. 2008): 263, 265; PhotoCrd: Jimmy Cohrssen; Elie Saab [2008] Chakib Richani Architects; Paris, France in Mark McMenamin, All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 274; PhotoCrd: Thibault de St. Chamas; Murale [2009] Burdifilek; Montreal, Canada in "April Showers...Bring a Flowering of Beauty and Spa Projects," *Interior Design* 80, no. 4 (Apr. 2009): 156; PhotoCrd: Ben Rahn/A-Frame.

CHAPTER 6

WHITE OUT



Definition

White Out describes a space in which all planar surfaces (walls, ceiling, floor), as well as furnishings and furniture are a bleached, bright white.

Application Definition

In retail interiors, White Out is used for emphasizing product on display by creating an entirely white, neutral backdrop. The effect is achieved through white display fixtures, furniture, and planar surfaces, leaving the product and people as the only sources of color in the space.

Similar but Different

White Box refers to an undecorated space with white walls, white ceiling and a continuous neutral floor. White Out furthers the notion of an undecorated space by featuring white furniture and fixtures, and many times a white or near white floor plane as well. As a result, White Out oftentimes functions as a more extreme interpretation of the neutral white background that White Box provides.

Description

White Box, arising in the late 1920s and becoming the dominant gallery aesthetic following a 1930 MoMA exhibition, was identified in the house, museum, workplace, and boutique hotel practice types, as well as in the previous study of archetypical retail design practices.¹ While retail borrows

¹ Marta Mendez, "Theory Studies: Archetypical Practices of Contemporary House Design," (M.A. Thesis, Cornell University, 2008), 129-40; Joori Suh, "Theory Studies: Contemporary Museum and Exhibition Spaces," (M.A. Thesis, Cornell University, 2003), 94-98; Shuqing Yin, "Theory Studies: Archetypical Workplace Practices in Contemporary Interior Design," (M.A. Thesis, Cornell University, 2011), 100-15; Mijin Juliet Yang, "Theory Studies: Contemporary Boutique Hotel Designs," (M.A. Thesis, Cornell University, 2005), 9-11; Leah Scolere, "Theory Studies: Contemporary Retail Design," (M.A. Thesis, Cornell University, 2004), 23-33.

from the museum display aesthetic in its use of White Box, many retail installations instead leverage White Out as a strategy for an even more exaggerated distinction between container and contained. White Out so far has been found in resorts & spas, restaurants, boutique hotels, and now in retail.² In the resort & spa practice type, White Out creates a pure, almost sacred environment that functions as a backdrop for self-reflection, relaxation and healing.³ White Out is utilized in restaurants to focus visual attention on the food and patrons.⁴ Each of these applications of White Out informs its use in retail interiors.

White Out in retail is a multi-faceted strategy. Much like resort & spa's use of White Out for creating a certain atmosphere, retail employs White Out on a macro level to craft pure, ethereal retail interiors that convey simplicity, cleanliness and sophistication. On a smaller scale, White Out provides high contrast between the product on display and the background in a similar fashion to White Out's ability to direct focus on the dining experience when used in the restaurant setting. For retail, White Out interiors frame products in a way that portray the objects as art, similar to the display techniques used in fine art galleries and museums. Outfitting so much of an interior in white also adds an element of luxury to a space due to the inherent difficulty in maintaining pristine white surfaces. Most instances of White Out are exceptionally bright spaces, considering how well light reflects off of white

² Rachel Goldfarb, "Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design," (M.A. Thesis, Cornell University, 2008), 52-59; Jasmin Cho, "Theory Studies: Archetypical Practices of Contemporary Restaurant Design," (M.A. Thesis, Cornell University, 2009), 38-45; Mijin Juliet Yang, "Theory Studies: Contemporary Boutique Hotel Design," 92-94.

³ Goldfarb, "Theory Studies," 52-59.

⁴ Cho, "Theory Studies," 38-45.

surfaces, and especially the glossy white surfaces that so frequently are used in retail design.

Historical precedent for White Out and the theory behind the use of white inform the analysis and understanding of White Out in the context of the contemporary retail interior. Although white admittedly has a long tradition in architecture and design (being integral to Egyptian and Mediterranean vernacular, for example), several of Scottish architect and designer Charles Rennie Mackintosh and his wife Margaret MacDonald Mackintosh's early twentieth century interiors were likely some of the earliest examples of White Out in professionally designed interiors.⁵ One way the Mackintoshes utilized white was as a means for gender-coding, having worked during a time when rooms in homes were thought of being either masculine or feminine. They often used white as an expression of the perceived feminine quality of more private spaces, including bedrooms and tea rooms, while more public spaces, such as the dining room, were considered more masculine and therefore featured darker furnishings.⁶ It is interesting to note that many (although certainly not all) retail applications of White Out are in women's clothing stores, perhaps retaining this association of white and femininity.

An early instance of White Out in the Mackintoshes' work was the master bedroom of the Hill House (1902-1903).⁷ **Figures 6.1-2** Although a residential

⁵ Mark Wigley, White Walls. Designer Dresses: The Fashioning of Modern Architecture (Cambridge, Mass: MIT Press, 1995), 121-22, 165.

⁶ Pat Kirkham, "'Living Fancy:' Mackintosh Furniture and Interiors," ed. Wendy Kaplan, Charles Rennie Mackintosh (Glasgow: Glasgow Museums, 1996), 228.

⁷ Master Bedroom, Hill House [1902-1903] Charles Rennie Mackintosh and Margaret MacDonald Mackintosh; Helensburgh, Scotland in Anthony Jones, Charles Rennie Mackintosh (London: Studio Editions, 1990), 159, 161; PhotoCrd. Ralph Burnett.

project, the design strategy was in alignment with retail applications and deepens the understanding of White Out through analysis of the practice in its infancy. The bedroom did have some areas of color, namely a faint rose stenciling pattern on the white walls, fireplace surround, built-in seating area, and on several of the furniture pieces. Despite these minor accents of color, white walls, white-painted furniture and a white bed dressed in uniform white sheets dominated the interior, contributing to an overall impression of White Out. The relationship between the points of color and the white backdrop infused the space with a delicate dynamism: "The contrast of this richly pallid atmosphere with the hard black lines of the two ladderback chairs creates a fine dialogue of line and form, black calligraphy on a white sheet of space."⁸ It is this interplay between the form of objects in the foreground and the white in the background that retail interiors seek out in using White Out as a display technique. Retail also draws upon the Mackintoshes' use of this contrast in order to exaggerate the whiteness of the bedroom, creating "a curious mix of harmony and disruption."⁹ While the overall impression was one of peace and serenity, purposeful introductions of color disrupt the whiteness. For them, this balance between white and disruption of white enabled him to highlight both geometric and organic form in a way that spoke to the fusion of masculinity and femininity.¹⁰ Retail, too, toys with this tension between harmony and disruption in its desire to create a pure environment that directs focus towards product on display.

⁸ Charlotte and Peter Fiell, Charles Rennie Mackintosh: 1868-1928 (Köln: Taschen, 1995), 154.

⁹ Kirkham, "Living Fancy," 250, 252.

¹⁰ Kirkham, "Living Fancy," 250.



Figure 6.2 (right) Master Bedroom, Hill House [1902-1903] Charles Rennie Mackintosh and Margaret MacDonald Mackintosh; Helensburgh, Scotland in Jones, Charles Rennie Mackintosh, 161; PhotoCrd.

Figure 6.1 (left) Master Bedroom, Hill House [1902-1903] Charles Rennie Mackintosh and Margaret MacDonald Mackintosh; Helensburgh, Scotland in Anthony Jones, Charles Rennie Mackintosh (London: Studio Editions, 1990), 159; PhotoCrd. Ralph Burnett.

The Mackintoshes furthered White Out in the master bedroom of the Mackintosh House in Glasgow (1906-1914), containing even less color than the Hill House bedroom. Important to note is the white ornamentation and detailing on the furniture and casework that caused the room to read as if the entire space had been given a coat of whitewash.¹¹ **Figures 6.3-4** On the cusp of when the Modernists became vocal about the rejection of ornament, this treatment of ornament was novel: "...what was so striking about [the Mackintoshes'] work at the time was that its white surfaces cannot be separated from its ornament. The ornamentation is itself white and seems to grow out of the white surfaces that might, at first, seem to merely frame it."¹² Whereas the Modernists viewed their use of white walls as a means for erasing ornament, the Mackintoshes used white to integrate ornament into the overall scheme of an interior. As an architect, interior designer and furniture designer, he approached design from a holistic spatial perspective.¹³ It was

¹¹ Master Bedroom, Mackintosh House at 6 Florentine Terrace [1906-1914] Charles Rennie Mackintosh and Margaret MacDonald Mackintosh; Glasgow, Scotland in Jones, Charles Rennie Mackintosh, 139; PhotoCrd. Hunterian Art Gallery.

¹² Wigley, White Walls, Designer Dresses, 165.

¹³ Fiell and Fiell, Charles Rennie Mackintosh, 6.

almost as if White Out functioned as a tool for expressing total control over an interior environment. Rather than using white to strip a space of ornament, many retail installations follow the Mackintoshes' lead: furniture, display fixtures and open ceilings are all rendered in white, unifying ornament and decoration rather than eliminating it. This encompassing aesthetic is partially to credit for White Out's ability to elevate an interior beyond the ordinary, as German architect Herman Muthesius described of their interiors at the time:

'[The Mackintoshes'] interiors achieve a level of sophistication which is way beyond the lives of even the artistically educated section of the population. The refinement and austerity of the artistic atmosphere prevailing here does not reflect the ordinariness that fills so much of our lives...[and] transcends everyday reality.'¹⁴

Retail certainly channels this ability of the White Out interior, both in the need to communicate sophistication and refinement, and in the desire to craft an experience for customers that is unlike their other experiences in their day-to-day lives.



Figures 6.3-4 (left to right) Master Bedroom, Mackintosh House at 6 Florentine Terrace [1906-1914] Charles Rennie Mackintosh and Margaret MacDonald Mackintosh; Glasgow, Scotland in Anthony Jones, Charles Rennie Mackintosh (London: Studio Editions, 1990), 139; PhotoCrd. Hunterian Art Gallery.

¹⁴ Fiell and Fiell, Charles Rennie Mackintosh, 92.

While the Mackintoshes' early twentieth century examples of White Out serve as enlightening precedents to the intype's use in contemporary retail design practice, discussion of white in the Modern architectural discourse of the 1920s and 1930s painted a vivid portrait of the color (or lack thereof) in the context of architectural and design theory. White played a significant role in the Modern ideology and was theorized about by many important minds, Le Corbusier being one of the most vocal.¹⁵ Mark Wigley's *White Walls, Designer Dresses* was an entire book dedicated to the white phenomenon in architecture. White is often associated with notions of cleanliness and hygiene, as can be seen through associations with doctor's white coat, white hospital walls, white bathroom tiles or freshly cleaned clothes. The Modernists interpreted this concept spatially, in "a cleansing of the look, a hygiene of vision itself."¹⁶ Adolf Loos' adamant opposition to decoration in his landmark essay, "Ornament and Crime" (1908), captured the sentiment with which the Modern movement whitewashed exteriors and interiors alike in order to erase ornament and decoration as a mark of modernity.¹⁷

The aspect of Modern theory about white that is perhaps most important to an understanding of White Out was this notion of white as anti-fashion. As an expression of the tabula rasa ideal, Modernists used white as means for removing style following "endless cycles of fashion sustained by the nineteenth century's eclectic turnover of styles."¹⁸ White was their means of rejecting the continual borrowing and reinterpreting of tradition that was

¹⁵ David Batchelor, *Chromophobia* (London: Reaktion, 2000), 46.

¹⁶ Wigley, *White Walls, Designer Dresses*, 5.

¹⁷ Wigley, *White Walls, Designer Dresses*, 10.

¹⁸ Mark Wigley, "White-out: Fashioning the Modern Part 2," *Assemblage* 22 (Dec. 1993), 8-9.

characteristic to other aesthetic movements at the time. It is in this vein that White Out whitewashes and neutralizes any existing style from the backdrop of an interior, allowing the intended focal point to be emphasized. If “the white wall is meant to precede fashions rather than participate in them,” retail interiors take advantage of the removal of style by letting the product make the dominant statements on fashion and style in a space.¹⁹ Although, with such discussion about white as removal of style, one has to wonder at what point expressions of white as bold as White Out become a style on their own.

Contemporary fashion house Maison Martin Margiela, known for their use of white both in their fashion and interior design, has indirectly attempted to answer that very question regarding style. Most of Maison Margiela’s boutiques had White Out interiors. The Los Angeles store was rather poetically “whited-out,” complete with furniture draped in white slipcovers, whitewashed brick walls and white neon signage.²⁰ **Figure 6.5** The sales associates in Margiela’s stores contributed to the White Out effect, wearing informal uniforms of white work coats like those worn in the fashion *ateliers* in an unprecedented extension of White Out even to the people in the space.²¹ The act of cloaking the staff in white represented an act of demoting both interior and sales help to background and therefore secondary to the fashions on display. Interestingly, Martin Margiela recently designed a suite in French hotel Les Sources de Caudalie that emphatically rejected this notion that White Out

¹⁹ Wigley, *White Walls, Designer Dresses*, 36.

²⁰ Maison Martin Margiela [2008] Johnston Marklee; Los Angeles, CA in “One Size Fits All: Johnston Marklee Fashions Two Different Boutiques from a Single Los Angeles Building,” *Interior Design* 79, no. 4 (Apr. 2008): 250-59; PhotoCrd: Art Gray.

²¹ Pamela A. Parmal, Didier Grumbach, Susan Ward, Lauren D. Whitley, & Museum of Fine Arts, Boston, *Fashion Show: Paris Style* (Boston, Mass: MFA Publications, 2006), 164.

erases ornament and fashion for the purposes of backdrop.²² **Figure 6.6** Most of the surfaces and furnishings in the hotel suite were white, except for a bright red, lip-shaped loveseat. Upon closer examination, the two-dimensional detailing applied to the walls and closet doors became apparent almost jokingly rejecting white as erasure of ornament by deviously reintroducing it in a white-on-white scheme. Although Margiela's stores exemplified the use of White Out to deemphasize the store interiors so as not to distract from the clothing, he simultaneously challenged White Out's cleansing effect with his injections of superficial ornament.



Figure 6.5 (left) Maison Martin Margiela [2008] Johnston Marklee; Los Angeles, CA in “One Size Fits All: Johnston Marklee Fashions Two Different Boutiques from a Single Los Angeles Building,” *Interior Design* 79, no. 4 (Apr. 2008): 253; PhotoCrd: Art Gray.

Figure 6.6 (right) Interior, L’Ile aux Oiseaux (“Bird Island”) Retreat, Les Sources de Caudalie [2010] Martin Margiela, interior design; Bordeaux, France in “L’Ile Aux Oiseaux by Martin Margiela,” *Frame Magazine* (Feb. 28, 2010) <http://www.framemag.com/news/994/L%92Ile-aux-Oiseaux-by-Martin-Margiela.html>; PhotoCrd: Les Sources de Caudalie.

Margiela's antics aside, Le Corbusier's writings reiterated the neutrality of White Out as a backdrop. In *The Decorative Art of Today*, he explained that “the white of whitewash is absolute: everything stands out from it and is

²² L’Ile aux Oiseaux (“Bird Island”) Retreat, Les Sources de Caudalie [2010] Martin Margiela, interior design; Bordeaux, France in “L’Ile Aux Oiseaux by Martin Margiela,” *Frame Magazine* (Feb. 28, 2010) <http://www.framemag.com/news/994/L%92Ile-aux-Oiseaux-by-Martin-Margiela.html>; PhotoCrd: Les Sources de Caudalie.

recorded absolutely, black on white; it is honest and dependable.”²³ His understanding of the relationship between foreground and background when using white referenced the intended relationship between product and store interior in retail applications of White Out. In addition to this separation, Wigley added that white “keeps an eye on all objects it frames. But, before that, it keeps an eye on itself, watching its freshly laundered and neatly folded fabric for the stain of color.”²⁴ Not only does white separate focal point from background, but it simultaneously encapsulates and isolates objects in space. Wigley also included a reminder of white’s susceptibility to becoming dirty, reinforcing the multi-faceted nature of White Out. It has excelled as a strategy for highlighting display, exuding luxury and creating seemingly other-worldly experiences.

In addition to theories behind the strategy of using white, Le Corbusier’s writings also contribute to the understanding of the definition of White Out in the retail context. Wigley is credited with uncovering a paradox in Corbusier’s rhetoric on white; a paradox that addresses a fundamental aspect of White Out:

In Le Corbusier’s intoxicated rationalism, the rhetoric of order, purity and truth is inscribed in a pure, white, blinding surface. So blinding, in fact, that the discourse of modern architecture has almost entirely failed to notice that most of his buildings are actually *coloured*.²⁵

All of Corbusier’s discussion surrounding the importance of white distracted from the fact that he did use color in many of his buildings. White’s true power was demonstrated in the way that Corbusier was able to play up its necessary role in Modern design in such a way that white is the aspect on which people

²³ Wigley, White Walls, Designer Dresses, 31.

²⁴ Wigley, White Walls, Designer Dresses, 190-91.

²⁵ Batchelor, Chromophobia, 47.

fixated, even though color was being used simultaneously. White is “an aesthetic...so intense that it produces a blindness to colour, even when colour is literally in front of your face.”²⁶ This blinding ability of white pertains to the definition and effect of White Out, since most applications of White Out in retail do contain color. Even if interiors contain parts that are not actually white, such as neutral non-white floor planes, White Out is successful when there is enough white for the space to project the impression of white. It is also this blindness to color that allows White Out to have its desired effect. On one hand, the interior is able to appear to be entirely white despite having colored product. Alternatively, the product stands out for the very reason that the remainder of the store is able to read as being entirely white.

White was naturalized as part of Modern architecture and design, becoming generally accepted as a neutral background with the canonization of the International Style in 1932.²⁷ Only a few years prior, a 1930 MoMA exhibition had crystallized the white gallery space as a museum standard.²⁸ Since White Out can conceptually (but not temporally) be viewed as a further iteration of White Box and exaggerates the white gallery aesthetic, it is valuable to explore the concept of the white cube gallery. Brian O’Doherty’s *Inside the White Cube: The Ideology of the Gallery Space* analyzed the implications of the white cube, especially focusing on the impact a white gallery has on the works displayed:

²⁶ Batchelor, *Chromophobia*, 47.

²⁷ Wigley, *White Walls, Designer Dresses*, 330.

²⁸ The Interior Archetypes Research and Teaching Project, Cornell University, “White Box,” www.intypes.cornell.edu (accessed February 27, 2011).

The ideal gallery subtracts from the artwork all cues that interfere with the fact that it is “art.” The work is isolated from everything that would detract from its own evaluation of itself. This gives the space a presence possessed by other spaces where conventions are preserved through the repetition of a closed system of values. Some of the sanctity of the church, the formality of the courtroom, the mystique of the experimental laboratory joins with chic design to produce a unique chamber of esthetics.²⁹

White Out similarly removes any distractions that would draw attention away from items on display. In the retail setting, White Out has the added benefit of whitewashing any other extraneous items in the space in addition to planar surfaces. These extra applications of white serve to eliminate distraction, but also establish a similar air of formality and sophistication to O’Doherty’s description of the white gallery.

He also discussed in detail the power of the white cube to elevate virtually anything to the status of art, referring to the white gallery as a “chamber of transformation.”³⁰ This ability is important to White Out in its retail applications because the items on display are not actually works of art, but benefit from being presented as such. O’Doherty explained that “the gallery becomes...a transforming force. At this point, as Minimalism demonstrated, art can be literalized and detransformed; the gallery will make it art anyway.”³¹ The neutral white backdrop’s transformative power immediately portrays the product as being more extraordinary. Furthermore, with a gallery aesthetic already established, the interior elements that have been “whited-out” also appear more exceptional. Part of the gallery’s transformative quality is derived

²⁹ Brian O’Doherty, White Cube: The Ideology of the Gallery Space (Berkeley, CA:University of California Press, 1986), 14.

³⁰ O’Doherty, White Cube, 45.

³¹ O’Doherty, White Cube, 45.

from the concept of alienation. As O'Doherty explained, "it often feels as if we can no longer experience anything if we don't first alienate it. In fact, alienation may now be a necessary preface to experience."³² Although he was speaking about alienation and the experience of art, the thinking is relevant to the act of designing a retail space. White Out even more so than White Box isolates and alienates not only product, but the entire retail experience, in a space that feels out of the ordinary and almost other-worldly.

In spite of all the discourse surrounding the Mackintoshes' white interiors, the Modernists' infatuation with white or the role that white has played in the gallery setting, White Out had not yet appeared in retail interiors. Early appearances of White Out can be traced to the late 1970s, but discussion of white and White Out applied to retail surfaced during the 1980s when "the culture of shopping [turned] Modernism and Minimalism into the perfect background for the brand" in retail interiors.³³ Calvin Klein's partnering with British architect John Pawson in the mid-nineties marked some of the strongest expressions of the minimal retail interior.³⁴ Most of Pawson's flagship stores for Calvin Klein were minimal White Boxes with darker wood furniture or natural stone display fixtures.³⁵ One room in the Paris store (2002) was an application of White Out, having white display fixtures, white bed and a light

³² O'Doherty, *White Cube*, 52.

³³ Claudio Marenco Mores, *From Fiorucci to the Guerilla Stores: Shop Displays in Architecture, Marketing and Communications*, (New York: Rizzoli, 2006), 83.

³⁴ Mores, *From Fiorucci to the Guerilla Stores*, 76.

³⁵ Deyan Sudjic, *John Pawson: Works* (London: Phaidon, 2005), 75.

floor.³⁶ **Figure 6.7** A portion of the Tokyo store (1994), too, was White Out.³⁷

Figure 6.8



Figure 6.7 (left) Calvin Klein [2002] John Pawson; Paris, France in John Pawson, “Architecture: Stores,” <http://www.johnpawson.com/architecture/stores/calvinklein/paris> (accessed February 27, 2011); PhotoCrd: Courtesy of www.johnpawson.com.

Figure 6.8 (right) Calvin Klein [1994] John Pawson; Tokyo, Japan in John Pawson, “Architecture: Stores,” <http://www.johnpawson.com/architecture/stores/calvinklein/tokyo> (accessed February 27, 2011); PhotoCrd.: Courtesy of www.johnpawson.com.

Most important to the study of White Out is a discussion of Pawson’s influences and design philosophy.

Pawson has always seen his work as belonging to an aesthetic strand that links the Cistercian monasteries, the Shaker and Japanese ideas of austerity and contemporary simplicity—which is anything but the denial of the importance of the artist’s touch implicit on Minimalism as an art movement.³⁸

His minimalist aesthetic can be traced to Japanese influences from time spent living there, however his use of white drew upon his Shaker influences.

Although white plays a role in representing holiness, purity and peace, among numerous other qualities, in other religions, the Shakers were especially

³⁶ Calvin Klein [2002] John Pawson; Paris, France in John Pawson, “Architecture: Stores,” <http://www.johnpawson.com/architecture/stores/calvinklein/paris> (accessed February 27, 2011); PhotoCrd: Courtesy of www.johnpawson.com.

³⁷ Pawson, “Architecture: Stores,” <http://www.johnpawson.com/architecture/stores> (accessed February 27, 2011); Calvin Klein [1994] John Pawson; Tokyo, Japan in John Pawson, “Architecture: Stores,” <http://www.johnpawson.com/architecture/stores/calvinklein/tokyo> (accessed February 27, 2011); PhotoCrd: Courtesy of www.johnpawson.com.

³⁸ Sudjic, [John Pawson](#), 12.

articulate about the meaning behind their use of white in their architecture. Exploring the Shakers use of white in their interiors is a fruitful endeavor for the purposes of understanding White Out.

The Shakers, at their peak in 1840, were a utopian, craft-based society that promoted simple, basic living. Their architecture can be described as simultaneously functional and pragmatic yet spiritual and transcendent, manipulating natural light in ways that dramatically transformed otherwise minimal spaces. This approach can be seen in White Out's balance between the utility of highlighting product with the creation of almost ethereal retail experiences. Many of the Shakers' interior spaces were characterized by white walls that spatially interpreted nothingness and void, allowing them to become tangible. Out of all of their design principles, it is probably the combination of this use of white—to make nothingness tangible—with their use of contrast that is most relevant to the discussion of White Out. In a principle known as the "pure white cavity," Shaker architecture used white to purify rooms, representing perfection, absolution of darkness, and reduction to sheer light. The notion of the pure white cavity was slightly misleading, however, since dark molding and trim characterized these spaces as well, based on the principle of "framed whiteness."³⁹ Partly out of practicality, the Shakers applied darker detailing in their interiors, in places like banisters and railings, in order to prevent smudges or dirt from showing on the pristine white surfaces. Beyond utility,

³⁹ Henry Plummer, Stillness & Light: The Silent Eloquence of Shaker Architecture (Bloomington: Indiana University Press, 2009), 2-3, 16.

these darker points and edgings have the further benefit of perceptually heightening the purity of whiteness left unblemished. By having its chaste glow framed and thrown into relief, the white ground is emancipated from the wall, and its whites made even whiter by contrast.⁴⁰

White Out certainly makes use of contrast in a similar manner in order to make the white interior seem whiter and the items on display seem more vivid.

A final note on the Shakers worth mentioning was their use of gender-coding in their architecture. Characteristic to many of their buildings was the use of bilateral symmetry in order to create two separate but identical halves for males and females.⁴¹ Although they employed form rather than color for the purposes of gender-coding, it is echoed in the Mackintoshes' use of white in the coding of his interiors for masculine and feminine rooms.

Following the Klein/Pawson partnership, architect and interior designer Michael Gabellini used even stronger expressions of White Out in several retail interiors in the late 1990s. His discussion of the theory behind its retail challenged White Out's relationship with White Box. Gabellini's first instance of White Out was in the Munich flagship for Jil Sander (1997)⁴². **Figure 6.9** Sander desired a retail environment that would "fuse austere drama with a sense of welcome."⁴³ The use of the word "austere" to describe the intended atmosphere for the store echoed the intent behind the Mackintoshes', the Modernists' and the Shakers' use of white. Given that Jil Sander was

⁴⁰ Plummer, *Stillness & Light*, 20.

⁴¹ Plummer, *Stillness & Light*, 5.

⁴² Jil Sander [1997] Gabellini Associates; Munich, Germany in Edie Cohen, "White Magic: Gabellini Associates of New York Creates a Neutral 'White Box Theater' as the Ideal Showplace for Jil Sander, Munich," *Interior Design* 68, no. 5 (Apr. 1997): 124-29; PhotoCrd: Paul Warchol.

⁴³ Cohen, "White Magic," 124.

considered to have a cult-like following, such an aesthetic that channels a place of worship seemed fitting. Gabellini's discussion of the conceptual direction for the interior indirectly addressed the application of White Out:

'Our concept,' says Gabellini, 'was not to overwhelm or intimidate, but clarify [the space] like a frame does for a painting. I wanted to create a neutral space similar to a black box in theater. This was to be a white box—free to adapt—but it was not to be museum-like.'⁴⁴

His use of white for framing purposes reflected O'Doherty's argument for the white gallery's ability to frame objects as art. Although he described the interior as a white box, it actually was White Out by Intypes definition. It is interesting to note his clarification that the space was specifically *not* supposed to be museum-like, despite his use of the white gallery aesthetic.



Figure 6.9 Jil Sander [1997] Gabellini Associates; Munich, Germany in Edie Cohen, "White Magic: Gabellini Associates of New York Creates a Neutral 'White Box Theater' as the Ideal Showplace for Jil Sander, Munich," *Interior Design* 68, no. 5 (Apr. 1997): 127; PhotoCrd: Paul Warchol.

Gabellini's Vera Wang boutique (2009) in New York perhaps served as a clarification for what he meant by the anti-museum aesthetic comment and furthered his concept of the "black box theater" for retail.⁴⁵ **Figure 6.10** The space was entirely white, aside from the clothing and Color Flood of lavender light at times. Similar terminology was used in discussing the conceptual

⁴⁴ Cohen, "White Magic," 124.

⁴⁵ Vera Wang [2009] Gabellini Sheppard Associates; New York City in Jen Renzi, "There Goes the Bride: Wedding Dresses Are Out of the Picture at Vera Wang's Second New York Boutique, But Gabellini Sheppard Associates Managed to Marry Minimalism and Theatrics All at the Same Time," *Interior Design* 80, no. 4 (Apr. 2009): 172-79; PhotoCrd: Paul Warchol.

direction of this boutique, with the Gabellini Sheppard website describing the space as being “infused with light and based on the dynamic qualities of a white box theater, an infinitely changeable space that shapes a variety of narratives.”⁴⁶ This particular retail interior’s use of White Out elevated it far beyond the gallery aesthetic of White Box. Analysis of the chronological evolution and trajectory of White Out in retail interiors differentiates the practice from White Box as a distinct intype in its own right.



Figure 6.10 Vera Wang [2009] Gabellini Sheppard Associates; New York City in Jen Renzi, “There Goes the Bride: Wedding Dresses Are Out of the Picture at Vera Wang's Second New York Boutique, But Gabellini Sheppard Associates Managed to Marry Minimalism and Theatrics All at the Same Time,” *Interior Design* 80, no. 4 (Apr. 2009): 176; PhotoCrd: Paul Warchol.

Chronological Sequence

Black and white photography makes it difficult to find historical examples of the practice. Although Charles Rennie and Margaret MacDonald Mackintosh used White Out in the beginning of the twentieth century, the earliest retail application of White Out found was Italian clothing boutique, Filippo (1979).⁴⁷

Figure 6.11 This installation was a relatively pure example of White Out, having a glossy white floor, walls, ceiling, and display fixtures; the clothing was

⁴⁶ Gabellini Shepphard, “Vera Wang Boutique,” <http://www.gabelliniassociates.com/index.php/Projects/retail/vera-wang-boutique-5h.html> (accessed February 27, 2011).

⁴⁷ Filippo [1979] Paolo Tommasi; New York City in Anonymous, “Homage to the Square: Manhattan's Filippo Boutique Designed by Paolo Tommasi,” *Interior Design* 50, no. 5 (May 1979): 208-209; PhotoCrd: Mark Ross.

the only source of color. This particular photograph was taken at night, but one can imagine the intensity of the bright white interior with sunlight pouring in during the day. A modular system of lacquered white rectangular forms made up the display system. The boutique offered highly personalized service, reminiscent of the days of old haute couture. The flexible display system allowed for an easy means of showing only one of each garment rather than massing out racks of clothing.⁴⁸ In this case, White Out was a strategy for facilitating customer service and personal attention by isolating each piece of clothing as something that is precious.



Figure 6.11 Filippo [1979] Paolo Tommasi; New York City in Anonymous, “Homage to the Square: Manhattan's Filippo Boutique Designed by Paolo Tommasi,” *Interior Design* 50, no. 5 (May 1979): 209; PhotoCrd: Mark Ross.

Another early, noteworthy occurrence of White Out was the non-traditional boutique, =mc² (1985).⁴⁹ **Figure 6.12** Of particular interest was the way the intype was strategically used both for highlighting product and defining space. The store was based on the Japanese concept of “antenna stores,” where the wholesale office and retail component shared a space for the sake of efficiency and direct customer-to-wholesale feedback.⁵⁰ Given the more

⁴⁸ Anonymous, “Homage to the Square,” 208-209.

⁴⁹ =mc² [1985] Haigh Space and Nob + Non Utsumi; New York City in Maeve Slavin, “Question of Relativity: Nob + Non and Haigh Space Fuse Expertise to Complete the Equation = mc² for a New Business in New York,” *Interiors* 144, no. 4 (Apr. 1985): 124; PhotoCrd: Elliot Kaufman and Peter Paige.

⁵⁰ Slavin, “Question of Relativity,” 122-25.

complex program than a traditional store, White Out was used for zoning and spatial definition in this application. The all-white retail space visually separated itself from the office space upstairs. Within the retail zone, the product was again the only source of color, isolated in niches or on low-lying forms. The undecorated white backdrop allowed all attention to be directed towards the product on display.



Figure 6.12 $=mc^2$ [1985] Haigh Space and Nob + Non Utsumi; New York City in Maeve Slavin, "Question of Relativity: Nob + Non and Haigh Space Fuse Expertise to Complete the Equation $= mc^2$ for a New Business in New York," *Interiors* 144, no. 4 (Apr. 1985): 124; PhotoCrd: Elliot Kaufman and Peter Paige.

Bally's Chicago boutique (1989) was a case of White Out where the entire retail interior was not white, but the intype was similarly manipulated for spatial definition.⁵¹ **Figure 6.13** The perspectival view down the central aisle of the store read as White Out, having a white floor, walls, ceiling and Plinths. Even though the floor was comprised of shades of off-white stone and carpeting, the overall impression was one of white, reflecting back on Mark Wigley's argument that the "blinding" nature of white can downplay instances of color.⁵² The clothing hung on the walls, arranged in Marching Order, offered an excellent example of white's ability to frame objects, making them seem even more valuable. This view lent glimpses into the spaces between the walls,

⁵¹ Bally [1989] Perkins & Will; Chicago, IL in Karin Tetlow, "Elevated Profile: Perkins & Will Picks Up Velocity for the 1990s with Dynamic Momentum from Neil Frankel," *Interiors* 148, no. 5 (May 1989): 281; PhotoCrd: Abby Sadin.

⁵² Batchelor, *Chromophobia*, 47.

revealing that the furniture was not white, but instead another light neutral. It is interesting to note how the interior successfully used White Out to define the central circulation area, and Marching Order to isolate pockets of color in each of the smaller zones.



Figure 6.13 Bally [1989] Perkins & Will; Chicago, IL in Karin Tetlow, “Elevated Profile: Perkins & Will Picks Up Velocity for the 1990s with Dynamic Momentum from Neil Frankel,” *Interiors* 148, no. 5 (May 1989): 281; PhotoCrd: Abby Sadin.

Jasmin by Appointment (1990), a San Francisco fashion salon, was probably the first example where the use of White Out truly created an ethereal, other-worldly retail experience.⁵³ The concept behind the fashion salon was that clients could make appointments with Jasmin for personal styling and fitting of hand-selected European prêt à porter brands. Despite the yellowish appearance of the photographs, the space was described as “layered with white-on-white tonalities.”⁵⁴ White began with the façade and continued into a first-floor reception area outfitted with white and clear glass furniture and a white Showcase Stair. Consultations took place on the second floor, consisting of all white lounge furniture, white walls and ceiling, white drapes and even white carpeting—a mark of luxury in itself, due to the ease with which it would have become soiled. **Figures 6.14-15** The all-white interior exuded

⁵³ Jasmin by Appointment [1990] Bradley Rytz; San Francisco, CA in Lois Wagner Green, “Jasmin by Appointment: Bradley Rytz Designs a Suggestively Simple Fashion Salon in San Francisco,” *Interior Design* 61, no.6 (Apr. 1990), 182-85; PhotoCrd: John Vaughan.

⁵⁴ Green, “Jasmin by Appointment,” 184,182-85.

extravagance, creating a retail interior that reflected the high level of service and product offered at this boutique. The white-framed tri-fold mirror in the fitting area suggested that White Out also provided a neutral backdrop within which to try on the clothes. **Figure 6.16**



Figures 6.14-15 (left to right) Jasmin by Appointment [1990] Bradley Rytz; San Francisco, CA in Lois Wagner Green, “Jasmin by Appointment: Bradley Rytz Designs a Suggestively Simple Fashion Salon in San Francisco,” *Interior Design* 61, no.6 (Apr. 1990): 184; PhotoCrd: John Vaughan.

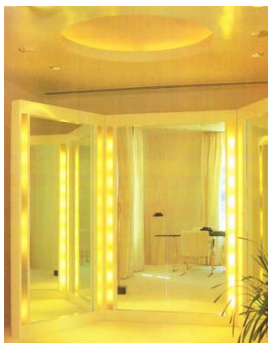


Figure 6.16 Jasmin by Appointment [1990] Bradley Rytz; San Francisco, CA in Green, “Jasmin by Appointment,” 185; PhotoCrd: John Vaughan.

DKNY’s London flagship (1996) was one of the first occurrences of White Out that read as a spatial whitewash.⁵⁵ **Figure 6.17** Having a light floor and white walls, partitions, display fixtures, hardware, and ceiling, the raw-looking space appeared to have been given a figurative coat of white paint. Details such as the painted-out Pompidou ceiling and the white-painted industrial piping that

⁵⁵ DKNY [1996] Peter Marino; London, England in Edie Cohen, “Peter Marino for DKNY,” *Interior Design* 67, no.5 (Apr. 1996): 116-19; PhotoCrd: Chris Gascoigne.

was used for railings made the appearance of whitewash especially strong. Designer Peter Marino explained that the interior was conceptually based on the idea of a white photo studio.⁵⁶ This concept was apparent, offering one of the strongest examples of the manner in which the contrast between the colored product and neutral backdrop allow the product to really stand out from the background. All attention was on the clothing.



Figure 6.17 DKNY [1996] Peter Marino; London, England in Edie Cohen, "Peter Marino for DKNY," *Interior Design* 67, no.5 (Apr. 1996): 117; PhotoCrd: Chris Gascoigne.

Forum (2001), a Rio de Janeiro clothing boutique that was considered Brazil's version of Calvin Klein, rings true to its comparison with the notoriously minimalist brand in its relatively pure expression of White Out.⁵⁷ **Figure 6.18** The planar elements were all truly white. The clothing was isolated within white, built-in, recessed shelving. Since many retail interiors had white display fixtures but did not necessarily have any furniture, the presence of all white furniture in this example made the White Out effect especially strong. This example also demonstrated the power of pairing a colored Showcase Stair with White Out retail interior. The wide, red staircase within the context of the

⁵⁶ Cohen, "Peter Marino for DKNY," 116-19.

⁵⁷ Forum [2001] Isay Weinfeld; São Paulo, Brazil in Raul Barrenche, "Earthly Delight: With São Paulo's Forum Flagship, Architect Isay Weinfeld Shows That Sensuous Minimalism Can Hold Its Own," *Interior Design* 72, no. 14 (Nov. 2001): 142-47; PhotoCrd: Tuca Reínés.

all-white space exaggerated the dramatic impact of the stair, making it impossible for customers not to proceed upstairs. **Figure 6.19**



Figure 6.18 (left) Forum [2001] Isay Weinfeld; São Paulo, Brazil in Raul Barrenche, “Earthly Delight: With São Paulo’s Forum Flagship, Architect Isay Weinfeld Shows That Sensuous Minimalism Can Hold Its Own,” *Interior Design* 72, no. 14 (Nov. 2001): 147; PhotoCrd: Tuca Reinés. **Figure 6.19** (right) Stair, Forum [2001] Isay Weinfeld; São Paulo, Brazil in Barrenche, “Earthly Delight,” 142; PhotoCrd: Tuca Reinés.

In Carlos Miele’s New York flagship (2003), White Out was applied to large-scale, space-defining organic forms rather than to planar surfaces, furniture and fixtures as in most of the previous applications.⁵⁸ **Figure 6.20** Architecture firm Asymptote described the white organic forms that were woven through the space as a “spatial narrative” that captured the essence of the brand’s background, channeling Brazilian culture, landscape and architecture.⁵⁹ The forms delicately choreographed and guided customers’ progression through the store. Clothing was featured against white walls along the perimeter and on Mannequins highlighted at various points in the organic form. This expression of White Out was different from the proverbial whitewashes seen in previous examples. Rather than selecting white as the color of choice for all non-product objects in the retail space, a white sculptural element was boldly introduced in the space, arguably making a louder statement than all white furniture or display fixtures.

⁵⁸ Carlos Miele [2003] Asymptote; New York City in Sarah Amelar, “Asymptote Weds High-Tech Fashion Fabrication with Flashes of Vibrant Brazilian Culture to Create the Carlos Miele Flagship,” *Architectural Record* 191, no. 9 (Sept. 2003): 142-47; PhotoCrd: Paul Warchol.

⁵⁹ Amelar, “Asymptote Weds High-Tech Fashion,” 142-47.



Figure 6.20 Carlos Miele [2003] Asymptote; New York City in Sarah Amelar, "Asymptote Weds High-Tech Fashion Fabrication with Flashes of Vibrant Brazilian Culture to Create the Carlos Miele Flagship," *Architectural Record* 191, no. 9 (Sept. 2003): 145; PhotoCrd: Paul Warchol.

A similar use of whited-out sculpture was seen in Romanticism (2008).⁶⁰ An oversized sculptural mesh wrapped from the exterior of the store into various organic formations within the interior, including forms that highlighted particular areas of display. **Figure 6.21** The mirrored ceiling reinforced the White Out effect by reflecting the many white surfaces. Shifting light conditions as day became night also exaggerated the effect, the white sculptural mesh sharply contrasting the darkness outside. Most importantly, White Out was employed as a means for refraining from adding further layers of complexity to the already complicated geometry of such organic form.



Figure 6.21 Romanticism [2008] Sako Architects; Hangzhou, China in Mark McMenamin, "All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 72; PhotoCrd: Nacása & Partners.

White Out as a technique for complementing complex sculptural interiors with a simple color palette has been a trend in the most recent decade, evident

⁶⁰ Romanticism [2008] Sako Architects; Hangzhou, China in Mark McMenamin, "All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 72-73; PhotoCrd: Nacása & Partners.

from the similarities in strategy between stores like Carlos Miele, Romanticism and Patrick Cox (2009), a small handbag and accessories boutique in Tokyo.⁶¹

Figure 6.22 In another pairing of intypes, this interior featured white sculptural display elements that are also examples of Split Column. The combination of a neutral white backdrop with three-dimensional forms that isolated products on individual pedestals allowed for extremely concentrated and directed attention on the product being featured. As seen with the pairing of White Out and a Showcase Stair, the interaction between two intypes used together enabled them to strengthen one another's effect.



Figure 6.22 Patrick Cox [2009] Sinato; Tokyo, Japan in Benjamin Budde, "Walk Through: The Halo Effect," *Interior Design* 80, no. 9 (Jul. 2009): 56; PhotoCrd: Nacása & Partners.

Conclusion

Reflecting on the various iterations of White Out over the past few decades, the theory and historical precedent behind the intypes' use becomes apparent. The extravagant consultation space in Jasmin by Appointment channeled the Mackintoshes' use of White Out for coding feminine spaces, with white being used in a delicate, airy fashion. Most of the installations utilized their "dialogue" between the form of carefully placed items of color against otherwise neutral backdrops. The cases that read more as whitewash, such as the DKNY

⁶¹ Patrick Cox [2009] Sinato; Tokyo, Japan in Benjamin Budde, "Walk Through: The Halo Effect," *Interior Design* 80, no. 9 (Jul. 2009): 55-56; PhotoCrd: Nacása & Partners.

flagship, spoke to Le Corbusier's declaration of white as anti-fashion, or removal of style. Especially in clothing store examples, the intentional erasing of style from the interior promotes the fashion and style of the clothing on display as the center of attention. One has to wonder, though, at what point such use of white becomes a style of its own, rather than a non-style. Although white walls can be perceived as a passing trend, their underlying essence is long-lived. The concept of anti-fashion is what perpetuates the fashion cycle, constantly challenging what is currently in vogue. White is but one anti-fashion strategy that fluctuates periodically in and out of popularity.

One of Corbusier's analogies between design and fashion can help inform this tension between white as a neutral backdrop versus white as an aesthetic statement. "The textureless white wall is associated with the generic man's suit, organized around the 'smooth white shirt.' Its austerity is tacitly opposed to the seductions of women's dress."⁶² The analogy highlights the true spectrum of white, ranging from the basic white shirt that serves as background to other components of an outfit, to a white dress that makes a bold statement in white. For *White Out*, this means that sometimes it can function as an extension of *White Box*, offering a neutral backdrop, and other times, it is used to make statement of its own.

Carlos Miele and Patrick Cox challenged the notion of white as a strategy of erasure, considering the rather loud stylistic statements each of their sculptural elements made despite being white. One interpretation is that, in these recent applications, *White Out* functions as a three-dimensional interpretation of

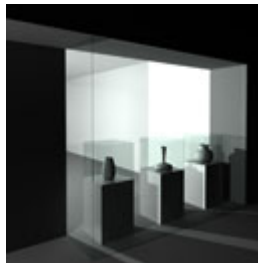
⁶² Wigley, *White Walls, Designer Dresses*, 17.

White Box. Whereas the two-dimensional walls of a white gallery space frame works of art that are hung, White Out, in a way, creates a more three-dimensional version of the white wall that frames the product in space rather than against a surface. Alternatively, White Out could be interpreted as doing just the opposite; Carlos Miele and Patrick Cox certainly exemplify white as a statement. Rather than being perceived as a natural extension of White Box, perhaps the essence of White Out is as a statement in its own right.

Evidence for the archetypical use and the chronological sequence of White Out in retail interiors was developed from the following sources: **1970** Filippo [1979] Paolo Tommasi; New York City in Author, "Homage to the Square: Manhattan's Filippo Boutique Designed by Paolo Tommasi," *Interior Design* 50, no. 5 (May 1979): 209; PhotoCrd: Mark Ross; **1980** =mc² [1985] Haigh Space and Nob + Non Utsumi; New York City in Maeve Slavin, "Question of Relativity: Nob + Non and Haigh Space Fuse Expertise to Complete the Equation = mc² for a New Business in New York," *Interiors* 144, no. 4 (Apr. 1985): 124; PhotoCrd: Elliot Kaufman and Peter Paige; Bally [1989] Perkins & Will; Chicago, IL in Karin Tetlow, "Elevated Profile: Perkins & Will Picks UpVelocity for the 1990s with Bynamic Momentum from Neil Frankel," *Interiors* 148, no. 5 (May 1989): 281; PhotoCrd: Abby Sadin; **1990** Jasmin by Appointment [1990] Bradley Rytz; San Francisco, CA in Lois Wagner Green, "Jasmin by Appointment: Bradley Rytz Designs a Suggestively Simple Fashion Salon in San Francisco," *Interior Design* 61, no.6 (Apr. 1990): 184-85; PhotoCrd: John Vaughan; DKNY [1996] Peter Marino; London, England in Edie Cohen, "Peter Marino for DKNY," *Interior Design* 67, no.5 (Apr. 1996): 117; PhotoCrd: Chris Gascoigne; Jil Sander [1997] Gabellini Associates; Munich, Germany in Edie Cohen, "White Magic: Gabellini Associates of New York Creates a Neutral 'White Box Theater' as the Ideal Showplace for Jil Sander, Munich," *Interior Design* 68, no. 5 (Apr. 1997): 127; PhotoCrd: Paul Warchol; **2000** Forum [2001] Isay Weinfeld; São Paulo, Brazil in Raul Barrenche, "Earthly Delight: With São Paulo's Forum Flagship, Architect Isay Weinfeld Shows That Sensuous Minimalism Can Hold Its Own," *Interior Design* 72, no. 14 (Nov. 2001): 147; PhotoCrd: Tuca Reinés; Carlos Miele [2003] Asymptote; New York City in Sarah Amelar, "Asymptote Weds High-Tech Fashion Fabrication with Flashes of Vibrant Brazilian Culture to Create the Carlos Miele Flagship," *Architectural Record* 191, no. 9 (Sept. 2003): 145; PhotoCrd: Paul Warchol; Romanticism [2008] Sako Architects; Hangzhou, China in Mark McMenamin, "All Dressed Up: No place to go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 72; PhotoCrd: Nacása & Partners; Maison Martin Margiela [2008] Johnston Marklee; Los Angeles, CA in "One Size Fits All: Johnston Marklee Fashions Two Different Boutiques from a Single Los Angeles Building," *Interior Design* 79, no. 4 (Apr. 2008): 253; PhotoCrd: Art Gray; Vera Wang [2009] Gabellini Sheppard Associates; New York City in Jen Renzi, "There Goes the Bride: Wedding Dresses Are Out of the Picture at Vera Wang's Second New York Boutique, but Gabellini Sheppard Associates Managed to Marry Minimalism and Theatrics All at the Same Time," *Interior Design* 80, no. 4 (Apr. 2009): 176; PhotoCrd: Paul Warchol; Patrick Cox [2009] Sinato; Tokyo, Japan in Benjamin Budde, "Walk Through: The Halo Effect," *Interior Design* 80, no. 9 (Jul. 2009): 56; PhotoCrd: Nacása & Partners.

CHAPTER 7

VITRINE



Definition

A Vitrine is a glass showcase for the display of significant or ordinary objects.

Application Definition

Vitrine manifests itself in two ways in retail applications: the Object Vitrine and the Store Vitrine. Object Vitrine is a traditional, museum-style glass showcase that is used in retail interiors for displaying small and medium-sized products. On a larger scale, Store Vitrine occurs when a primarily glass façade frames unobstructed views into a store and places the shop interior itself on display.

Similar but Different

Store Vitrine superficially resembles Scene Seen, an intype identified in residential design, but is dissimilar in strategy. Scene Seen describes two views that occur in a building comprised of transparent walls. By day the emphasis for occupants is about seeing outside to view a landscape or skyscape. By night, however, when the transparent interior is artificially lit, the emphasis is about others looking in, and the occupants and furnishings are seen by those on the outside, in effect, becoming a scene for others to view.¹ A predominantly transparent shell in residential applications therefore supports a two-way relationship where it becomes as much about seeing the surrounding environment as being seen. The same two-way relationship does not exist in retail; it is intentionally one-way. A transparent façade offers a view into a store that serves as enticement to enter and contributes to brand image, but views to outside once within the store are unimportant. From a retailer's

¹ Marta Mendez, "Theory Studies: Archetypical Practices of Contemporary House Design," (M.A. Thesis, Cornell University, 2008), 98-115.

perspective it is advantageous to keep attention focused on goods and services in the store interior rather than highlight views outside. Although related in appearance as strategies for framing purposeful views, retail applications of Store Vitrine are fundamentally different.

Description: Object Vitrine

Vitrine was examined in a previous study as an archetypical museum display practice and first identified in retail interiors in the previous study of the practice type.² In museums, the term “vitrine” can refer to a variety of glass display cases, ranging from those that isolate single objects to others that arrange many objects in vignettes or taxonomical arrangements. The key strategy that retail borrows from museums is the vitrine’s ability to “museumize” any object placed within it. The simple act of placing an object in a vitrine makes it seem important and precious.³ This elevation of status is important for both museum and retail applications. In natural history and anthropological museums, vitrines are used not only to protect and preserve significant artifacts, but also to intentionally frame everyday objects from another time or place in order to provoke consideration for the meaningful stories the objects have to tell. Retailers similarly use vitrines both for securely displaying high-ticket items and displaying less expensive items in a manner that creates the illusion of importance. Although multiple objects may be displayed together in the same vitrine, there is a functional difference in the

² Joori Suh, “Theory Studies: Contemporary Museum and Exhibition Spaces,” (M.A. Thesis, Cornell University, 2003), 121-24; Leah Scolere, “Theory Studies: Contemporary Retail Design,” (M.A. Thesis, Cornell University, 2004), 53-57.

³ James Putnam, Art and Artifact: The Museum as Medium (London: Thames & Hudson, 2009), 36.

retail setting between a Vitrine that “museumizes” the contained objects and glass display cases used primarily for security purposes.

The vitrine’s earliest uses were in science and religion. Vitrines were used in science and medicine to preserve specimens in such a way that would maintain their appearance for viewing and study. The Church used vitrines for displaying saint relics, taking advantage of the vitrine’s ability to make non-art objects seem precious.⁴ Vitrine likely entered the retail arena around the beginning of the eighteenth century, with glass display cases used by goldsmiths and tobacconists being some of the earliest occurrences of vitrines in retail settings.⁵ **Figure 7.1** Goldsmiths utilized some fairly sophisticated glass display fixtures that were early forms of Vitrine. They often had what were referred to as “presses,” which were full-height, glass-fronted cupboards that usually spanned the length of the wall behind the sales counter and became the focal point for customers in the store. Shopkeepers clearly considered the presentation of their goods, with velvet-lined, glass-topped cabinets being another popular display fixture among goldsmiths. Historian Claire Walsh noted that “the amount of this very expensive material [glass] on view in the shop would have been impressive...Particularly in the case of goldsmiths the expensive nature of the fittings was a crucial expression of the financial standing of the shopkeeper, convincing the customer of his ability to provide expensive items.”⁶ In the early days, glass showcases served not only

⁴ Putnam, *Art and Artifact*, 14-15.

⁵ Claire Walsh, “Shop Design and the Display of Goods in Eighteenth-Century London,” *Journal of Design History* 8, no. 3 (1995): 164; Freiburg & Treyer [ca. 1780s] Anonymous; London, England in Claire Walsh, “Shop Design and the Display of Goods in Eighteenth-Century London,” *Journal of Design History* 8, no. 3 (1995): 157-76; PhotoCrd: British Museum, Heal Collection.

⁶ Walsh, “Shop Design and the Display of Goods,” 162-63.

as a practical display technique, but as an important demonstration of success and technology. These display cases did not have panels of glass on multiple sides as would become a defining characteristic for later iterations of vitrine, but these early applications of glass as a material for retail display are undoubtedly important.

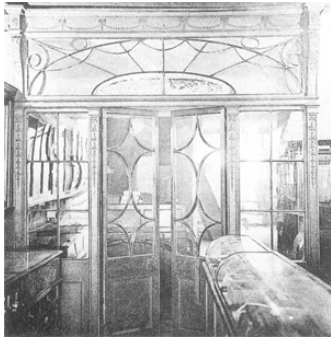


Figure 7.1 Freibourg & Treyer, Tobacconist [ca. 1780s] Anonymous; London, England in Claire Walsh, “Shop Design and the Display of Goods in Eighteenth-Century London,” *Journal of Design History* 8, no. 3 (1995): 163; PhotoCrd: British Museum, Heal Collection.

The Pitt Rivers Museum, an ethnological and anthropological museum founded in Oxford, England in 1884, is known for its iconic use of the multi-faceted glass Vitrine rather than the glass-fronted or glass-topped displays found earlier.⁷ **Figure 7.2** The main gallery in the museum consisted of a tightly-packed arrangement of vitrines, containing various collections of objects.⁸ Although a museum, Vitrine’s use and effect in this context informs the understanding of its retail applications. The museum was founded by and named after Lieutenant-General Augustus Henry Lane Fox Pitt Rivers after his growing collection of firearms, weapons and other material culture objects outgrew his home. Inspired by his initial firearms collection, Pitt Rivers was fascinated by the ability to track and evaluate an object’s evolution by

⁷ Interior, Pitt Rivers Museum [1901] Thomas Newenham Deane and Benjamin Woodward; Oxford, England in Charles Gosden, Frances Larson with Alison Petch, *Knowing Things: Exploring the Collections at the Pitt Rivers Museum 1884-1945* (Oxford: Oxford University Press, 2007), 2; PhotoCrd: Pitt Rivers Museum Collection.

⁸ Putnam, *Art and Artifact*, 8-9.

arranging a collection of objects from simple to increasingly complex forms.⁹ To demonstrate this evolutionary process, objects were often grouped together in the vitrines rather than being displayed individually. “When a group of objects is exhibited together in a vitrine, a kind of visual construction or statement is involved, suggesting that they have some formal relationship or cultural relationship one with another.”¹⁰ The arrangement oftentimes became a taxonomy, or formal classification.



Figure 7.2 Interior, Pitt Rivers Museum [1884] Thomas Newenham Deane and Benjamin Woodward; Oxford, England in Charles Gosden, Frances Larson with Alison Petch, Knowing Things: Exploring the Collections at the Pitt Rivers Museum 1884-1945 (Oxford: Oxford University Press, 2007), 2; PhotoCrd: Pitt Rivers Museum Collection.

A comparison can be made here between the types of applications of vitrines in museum versus retail environments. Vitrine becomes an important framing and organizational element for museum displays, or for grouping related objects together as in the case of the Pitt Rivers Museum. Museums will often employ a combination of table-height vitrines for arranging taxonomies or other collections (**Figure 7.3**) with other glass showcases for either highlighting single or grouping several precious objects (**Figure 7.4**), depending on the sizes, types or collections of objects.¹¹ These different

⁹ Beatrice Blackwood, The Classification of Artefacts in the Pitt Rivers Museum Oxford (Oxford: Oxford University Press, 1970), 7.

¹⁰ Putnam, Art and Artifact, 37.

¹¹ “Vitrine de Référence” [1971] Christian Boltanski in James Putnam, Art and Artifact: The Museum as Medium (London: Thames & Hudson, 2009): 16; PhotoCrd: Courtesy of Galerie Ghislaine Hussenot, Paris. © ADAGP, Paris and DACS, London 2001; “Beuys Block: View of Room 3,” [1970] Joseph Beuys in Putnam, Art and Artifact, 17; PhotoCrd: Sina Althöfer, Courtesy of Hessisches Landesmuseum, Darmstadt, © DACS 2001.

applications of Vitrine directly translate to the retail environment, informing its use and effects. Sometimes retail vitrines draw upon taxonomy as an organizational method, especially with smaller-scale products like jewelry.¹²

Figure 7.5 Many of these types of display cases contain larger quantities of product, and serve the practical purposes of security and protection for expensive merchandise in addition to presenting it as art. Whereas these vitrines are often accessed by salespeople to show products to customers, others intended for single or few objects usually are not. These types of vitrines isolate single products or group several together purely for display.¹³

Figure 7.6

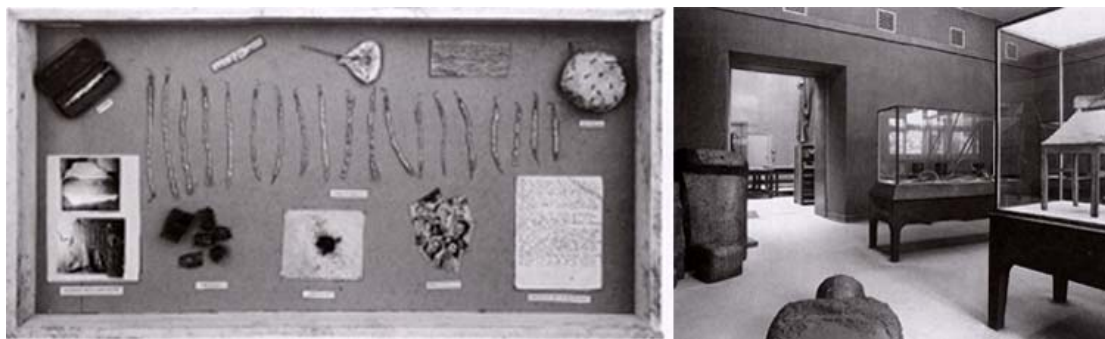


Figure 7.3 (left) An example of a taxonomy-style vitrine. “Vitrine de Référence” [1971] Christian Boltanski in James Putnam, *Art and Artifact: The Museum as Medium* (London: Thames & Hudson. 2009), 16; PhotoCrd: Courtesy of Galerie Ghislaine Hussenot, Paris. © ADAGP, Paris and DACS, London 2001.

Figure 7.4 (right) An example of an object vitrine; “Beuys Block: View of Room 3” [1970] Joseph Beuys in James Putnam, *Art and Artifact*, 17; PhotoCrd: Sina Althöfer, Courtesy of Hessisches Landesmuseum, Darmstadt, ©DACS 2001.

¹² Tiffany & Co. [1991] Cross & Cross, renovated by Haines Lundberg Waehler; New York City in Kristen Richards, “The Sparkle of Quality: With a passion for excellence, Tiffany & Co. Proves Fine Design Comes Wrapped in a Blue Box,” *Interiors* 150, no. 5 (May 1991): 120-31; PhotoCrd: Elliott Kaufman.

¹³ Marni [2007] Sybarite; Tokyo in Benjamin Budde, “Sybarite's Delight: At the Marni Boutique in Tokyo, Sybarite UK Played With Bewitching Signature Elements,” *Interior Design* 78, no. 12 (Oct. 2007): 262-69; PhotoCrd: Jimmy Cohrsen.



Figure 7.6 (right) Vitrines in Marni [2007] Sybarite; Tokyo in Benjamin Budde, "Sybarite's Delight: At the Marni Boutique in Tokyo, Sybarite UK Played With Bewitching Signature Elements," *Interior Design* 78, no. 12 (Oct. 2007): 268; PhotoCrd: Jimmy Cochrssen.

Figure 7.5 (left) Display cases in Tiffany & Co. [1991] Cross & Cross, renovated by Haines Lundberg Waehler; New York City in Kristen Richards, "The Sparkle of Quality: With a passion for excellence, Tiffany & Co. Proves Fine Design Comes Wrapped in a Blue Box," *Interiors* 150, no. 5 (May 1991): 125; PhotoCrd: Elliott Kaufman.

Another lesson to be learned from the Pitt Rivers Museum's use of Vitrine is in the representation of ordinary objects. As an anthropological museum, "the Pitt Rivers Museum has always made a practice of collected 'ordinary typical specimens' although it also possesses many objects of rarity, beauty and value."¹⁴ Many of the objects in their collection are material culture artifacts rather than works of art, but the Vitrine becomes a vehicle for presenting the artifacts in a context that forces consideration of their importance and "relationships between people and things."¹⁵ Retail undeniably borrows this power of the Vitrine. Some products are valuable and could be considered works of art, belonging in vitrines as if a work of art, but many are not. The Vitrine then becomes a tool for presenting less valuable products as precious items, thus making them more attractive and desirable.

The relationship between art and consumer products has been a long-running literary theme and is particularly relevant to the discussion of Vitrine. In a

¹⁴ Blackwood, *The Classification of Artefacts*, 8.

¹⁵ Chris Gosden, Frances Larson and Alison Petch, *Knowing Things: Exploring the Collections at the Pitt Rivers Museum, 1884-1945* (Oxford: Oxford University Press, 2007), 8.

paper on the “museum effect,” scholar Valerie Casey analyzed the evolution of museum practice and the ways in which the physical environment mediates a museumgoer’s subject-object relationship. Her discussion addresses one of the key effects of placing objects within vitrines: desire for the unattainable.¹⁶ Vitrines are a basic physical element in the retail interior that determines a customer’s interaction with the objects displayed:

The act of placing an object in a vitrine immediately focuses attention on it and suggests that it might also be both precious and vulnerable. The vitrine reinforces the notion of the unique, untouchable and unattainable...It therefore enhances the inherent visual power of an object to catch a viewer’s attention and to stimulate contemplation...The glass creates not just a physical barrier but establishes an ‘official distance’ between object and viewer. By rendering untouchable the contained object or work of art, the more important and precious it becomes¹⁷

For retail, isolation in a vitrine is important for inviting customers to admire products on display. The ability to look but not touch has even more extreme psychological implications in the retail setting than in a museum, given the consumerism and materialism associated with shopping. Unlike museums, there is a fascinating tension in retail between the vitrine’s portrayal of an object as unattainable and the reality that the observer can attain the object if so desired (finances permitting).

This cultivation and satiation of desire is partially due to Vitrine’s ability to highlight the aesthetics and physical appearance of displayed objects. Sensitivity to the power and necessity of curated presentation were apparent in late nineteenth century literature. In commenting on the Berlin Trade Fair in

¹⁶ Valerie Casey, “The Museum Effect: Gazing from Object to Performance in the Contemporary Cultural-History Museum,” Paper presented at ICHIM ’03: The Seventh International Cultural Heritage Informatics Meeting, Paris, France (September 8-12), 2003; 3.

¹⁷ Putnam, *Art and Artifact*, 37.

1896, philosopher Georg Simmel referred to the “shop-window quality of things,” noting that the aesthetics and presentation of the objects on display were almost becoming more important than the function and intrinsic value of the objects. “Presentation is everything” became a mantra: “As the surface appearance of the commodity takes precedence, the context in which the products are offered to the consumer logically has to support the image projected.”¹⁸ Vitrine was a means for creating an attractive context in which to display an object in addition to drawing attention to the objects’ aesthetic value. Simmel’s word choice in describing the “shop-window quality” at the Berlin Trade Fair was apropos, given that the late nineteenth century into the early twentieth century was the golden age of the department store, and consequently, the notion of window-shopping. “A profusion of goods, brought from everywhere and piled in luxurious displays, made ‘just looking’ at merchandise a popular pastime.”¹⁹ Increased attention paid to the design of both interior and window displays facilitated more enjoyable looking, allowing browsing and window shopping to become activities in their own right. Large shop windows fall more under the realm of Store as Vitrine and will be addressed later, but Simmel’s reference to retail’s then current state of affairs marked an important shift in thinking about the display of goods.

Consideration for product display has since remained in the discourse, more recently becoming a hot topic in the art world. Although there had been a dialogue about the relationship between art and consumer goods since the

¹⁸ Christoph Grunenberg, “Wonderland: Spectacles of Display from the Bon Marché to Prada,” Christoph Grunenberg and Max Hollein, Shopping: A Century of Art and Consumer Culture (Ostfildern-Ruit: Hatje Cantz, 2002), 19.

¹⁹ Sharon Zukin, Point of Purchase: How Shopping Changed American Culture (New York: Routledge, 2004), 20.

late nineteenth century, several artists in the later half of the twentieth century directly addressed the themes of consumerism and vitrines in their works. The combination in the early 1960s of the increasing popularity of boutiques as a new retail typology and Pop Art as the avant garde art movement contributed to alternative perspectives towards Vitrine.

In the earlier days of the art community's questioning of consumerism, boutiques were a retailing trend that influenced the way in which product was displayed. Targeted towards younger generations, boutiques made fashion more accessible and used the interior design of their shops as one of the primary means of doing so. Display techniques were informal, with hand-selected clothing and accessories often casually hung or draped over furniture pieces. Kate Spade reflected on the boutique philosophy: "Rather than communicating through a museum-like setting where items are treated in a precious manner and 'don't touch' is the underlying message, visitors to these boutiques are invited to interact with the merchandise and feel at home."²⁰ While on one end of the spectrum, retailers were making merchandise appear more valuable and desirable by glorifying it in vitrines, the other extreme consisted of the informal display techniques found in boutiques that begged for customers to interact with the merchandise.

Consideration for the art climate in the twentieth century also offers insight into Vitrine, especially since artists' work began to challenge the basic notion of Vitrine's use in retail. Marcel Duchamp's *Fountain* (1917) begged the question

²⁰ Kate Spade, "Foreword," Susan Abramson and Marcie Stuchin, *Shops & Boutiques 2000: Designer Stores and Brand Imagery* (Glen Cove, N.Y: PBC International, 1999), 9.

of what constituted art, proposing that a mundane object like a urinal could be considered art in the context of a museum. Andy Warhol's prints later furthered the notion of incorporating banal products into art by adding a layer of commentary about society and consumerism, as with his *Campbell's Soup* (1968) prints or *Brillo Boxes* (1970).²¹ In the 1980s, Jeff Koons made visible the connection between the banal object and Vitrine. In his series entitled *The New*, he placed Hoover vacuum cleaners in Plexiglas vitrines.²² **Figure 7.7** The vacuums were mass-produced, common products displayed as if precious artifacts, much as many products are presented on the market today:

The elevation of consumer goods, the fine appearance of product display and the enticement of new, unused things that we recognise from the displays in the shopping malls, acquire a new reputation and eminence through the transformation of these products into art objects...The cocoon in which they find themselves, is on the one hand a display window and on the other a shield, an enveloping aura, which should protect out-dated models from ageing quickly, giving them eternal newness, security and relevance.²³

While the Vitrine originated to protect and preserve specimens, valuable artworks or historical artifacts, the intype has become a means for increasing the perceived value and status of objects that are mass-produced, as exemplified and challenged by Koons' work.

²¹ Michael Lüthy, "The Consumer Article in the Art World: On the Para-Economy of Pop Art," Grunenberg and Hollein, *Shopping*, 148.

²² "New Shelton Wet/Drys 10 Gallon, Double Decker," Jeff Koons, <http://www.jeffkoons.com/site/index.html>. (accessed April 17, 2011).

²³ Max Hollein, "The Glamour of Things," Grunenberg and Hollein, *Shopping*, 203-204.



Figure 7.7 New Shelton Wet/Drys 10 Gallon, Double Decker [1981] Jeff Koons in *The New*, Jeff Koons, <http://www.jeffkoons.com/site/index.html> (accessed April 17, 2011); PhotoCrd: Courtesy of www.jeffkoons.com.

In more recent years, British artist Damien Hirst created works that continued to challenge the notion of the Vitrine. Hirst featured various animals preserved and suspended in formaldehyde in a series of vitrine-based works, including the infamous shark in *The Physical Impossibility of Death in the Mind of Someone Living* (1991). His pieces draw more upon the traditional natural history applications of vitrines but are relevant in underlying intention. “For Hirst, the vitrine functions as both window and barrier, seducing the viewer into the work visually while providing a minimalist geometry to frame, contain, and objectify his subject.”²⁴ Such analysis addresses the basic premise behind Vitrine as a retail design practice. Vitrines offer convenient frames for viewing products and solicit admiration for their contained products, but simultaneously keep viewers at a distance much as Hirst did with his vitrine projects.

Aside from theoretical analyses of the intentions and implications associated with vitrines, they have had practical applications in the retail interior since their early appearances in eighteenth-century shops. In the beginning of the nineteenth century, glass fronts were being incorporated into sales counters for the display of smaller items like gloves and fashion other accessories. By

²⁴ “Damien Hirst,” White Cube, <http://www.whitecube.com/artists/hirst/> (accessed April 15, 2011).

the 1850s, carpenters were comfortable with the new millwork and constructed a broad range of showcases made of plate glass and thin frames.²⁵ Vitrites have since remained a mainstay in retail display techniques. The vitrine experienced a shift in application during the 1950s as the sales dynamics were transitioning from a full- to self-service model. Stores catering towards self-service were characterized by more open, accessible display fixtures that provided customers with variety and selection so they could help themselves rather than relying on sales associates for personalized customer service.²⁶ This shift in type and level of sales service did not result in a decrease in the use of Vitrine but instead altered the way that designers used them, as will become apparent in the chronological sequence. Rather than functioning as a practical means of displaying goods in shops where the sales associates would have guided the entire browsing and purchasing process, the vitrine has since become a tool for elevating product to *objet d'art* status.

Some contemporary designers and retailers have taken Vitrine in innovative directions. Prada was probably the first retailer to explore the notion of displaying people in vitrines, although there was historical precedent for artists experimenting with placing people in vitrines. The elevator and fitting rooms in their SoHo flagship could be considered expressions of Vitrine, though not technically enclosed glass display cases. In a fairly straightforward interpretation of Vitrine, the “fishbowl elevator” was a cylindrical glass elevator that placed passengers traveling between floors on display for other

²⁵ Bill Lancaster, The Department Store: A Social History (New York: Leicester University Press, 1995), 51.

²⁶ Hrant Pasdermadjian, The Department Store: Its Origins, Evolution and Economics (New York: Arno Press, 1976), 178-79.

customers to see.²⁷ The fitting rooms were a more abstract interpretation of Vitrine. They had clear glass walls that become opaque when changing by pressing a button that sent an electric current through the glass. “There is no guarantee, of course, that the opaque walls will remain opaque. Undressing inside the room requires an act of faith. The potential cost is the loss of one’s most intimate possession: the private body.”²⁸ Since the walls were opaque when occupied, they did not function as vitrines that exhibited people as they undressed. The possibility that the walls could have been transparent, however, and the curiosity incited as a result of this possibility, introduced a voyeuristic element to the notion of Vitrine. Themes of voyeurism and the display of people within vitrines will play a more instrumental role in the discussion of the Store as Vitrine.

Chronological Sequence: Object Vitrine

Merchants used a variety of glass showcases in their shops during the eighteenth century, but the earliest photographs of true instances of Vitrine date to the late nineteenth century. Adolf Loos designed several retail interiors during his career that featured Vitrine. The horizontal orientation of the vitrines in the men’s clothing store, Goldman & Salatsch (1898), permitted for taxonomy-style displays.²⁹ **Figure 7.8** Smaller items and accessories were organized and laid out for clear viewing. Given that Loos’ interiors for small luxury shops have been described as creating “understated opulence,” his use

²⁷ Carolyn Thomas de la Peña, “Ready-to-Wear Globalism: Mediating Materials and Prada’s GPS,” *Winterthur Portfolio* 38, no. 2/3 (2003): 121.

²⁸ Thomas de la Peña, “Ready-to-Wear Globalism,” 119.

²⁹ Goldman & Salatsch [1898] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, Adolf Loos (New York: Princeton Architectural Press, 1994), 42; PhotoCrd: *Das Interieur*.

of Vitrine was a straightforward strategy for demonstrating the quality of the product displayed.³⁰



Figure 7.8 Goldman & Salatsch [1898] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, Adolf Loos (New York: Princeton Architectural Press, 1994), 42; PhotoCrd: *Das Interieur*.

Several years later, Loos incorporated upright vitrines into the Kniže Clothing Store (1910), another of his retail projects.³¹ **Figure 7.9** Rather than a taxonomy arrangement, these vitrines featured only a few items arranged in a small vignette. The light fixture in the photograph also reads as a sort of vitrine, the light bulbs encased within a multi-faceted pentagonal dome. Both instances of Loos' use of Vitrine were fairly straightforward interpretations of the types of vitrines used in museums.



Figure 7.9 Kniže Clothing Store [1910] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, Adolf Loos, (New York: Princeton Architectural Press, 1994), 46; PhotoCrd: Gerlach photo-studio.

³⁰ Tournikiotis, Adolf Loos, 40.

³¹ Kniže Clothing Store [1910] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, Adolf Loos, (New York: Princeton Architectural Press, 1994), 46; PhotoCrd: Gerlach photo-studio.

In the early twentieth century, shop windows began to function as Vitrine in response to the increasing popularity of window-shopping and browsing for leisure. Although scholars have long noted the relationship between museum vitrines and the shop window, examples like Postman's (1935) demonstrate instances where the shop windows truly do become vitrines.³² **Figure 7.10** Different from Store Vitrine, shop windows resemble Object Vitrine in practice. While shop window design itself is beyond this study's scope, it is important to recognize that smaller-scale windows are essentially exterior-facing vitrines. Postman's shop windows were situated at eye level and sized to span a comfortable vertical viewing range. The store was designed by Morris Lapidus, a famous hotel architect who began his career in retail design. Lapidus, like Loos, featured Vitrine in many of his stores and noted his conscious efforts to scale vitrines appropriately:

I would attempt to scale displays and show windows to the size of the merchandise. No longer would I design the same type of showcase or show window regardless of whether the articles on display were jewelry or dresses or suits or haberdashery or hats. Each would be scaled to a suitable size to the merchandise.³³

Attention was clearly paid not only to the appropriate scale for the merchandise on display, but in the case of exterior vitrines, to the scale necessary for attracting customers and drawing them into the store. The vitrines in this arcade-style storefront drew customers into the vestibule and led them to a strategic view of the store interior in an early predecessor to Store as Vitrine that hopefully enticed them to enter the store.

³² Postman's [1935] Morris Lapidus; New York City in Deborah Desilets, Morris Lapidus: The Architecture of Joy, (New York: Rizzoli, 2010), 122; PhotoCrd: Morris Lapidus Archives.

³³ Morris Lapidus, An Architecture of Joy (Miami, FL: E.A. Seemann Publishing, Inc., 1970), 84.



Figure 7.10 Postman's [1935] Morris Lapidus; New York City in Deborah Desilets, Morris Lapidus: The Architecture of Joy (New York: Rizzoli, 2010), 122; PhotoCrd: Morris Lapidus Archives.

By the 1940s, Vitrine was better adapted to the needs of the retail environment, rather than being a direct transplant from the museum display aesthetic. The jewelry and handbag department in Messinger's (ca. 1940s) offers an example of this adapted Vitrine.³⁴ **Figure 7.11** The wraparound formation of this vitrine suggests that the salesperson stood in the center and retrieved products that customers wished to inspect from the chest of drawers behind the vitrine, rather than taking the items out from the display case. This type of vitrine still functioned similarly to a taxonomy-style museum vitrine, but its form was modified to support both the customer's easy viewing of the products and the salesperson's administering of service.



Figure 7.11 Messinger's [ca. 1940s] Jose A. Fernandez; New Rochelle, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 229; PhotoCrd: Gottscho-Schleisner.

³⁴ Messinger's [ca. 1930s] Jose A. Fernandez; New Rochelle, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 229; PhotoCrd: Gottscho-Schleisner.

Martin's Department Store (1943), another project by Morris Lapidus, even better reflects his strategy for sizing vitrines to the products contained within.³⁵

Figure 7.12 Lapidus used small vitrines sized to each fit only a single pair of shoes. While some shops were adapting Vitrine to support the specific functions of retailing, others leveraged the traditional associations with the vitrine as a merchandising strategy. These vitrines isolated each pair of shoes and framed them as something special, much like objects on display in a museum.



Figure 7.12 Martin's Department Store [1943] Morris Lapidus; Brooklyn, NY in Martina Düttmann and Friederike Schneider, eds., Morris Lapidus: Der Architekt des amerikanischen Traums (Morris Lapidus: The Architect of the American Dream) (Basel: Birkhäuser, 1992), 52; PhotoCrd: Morris Lapidus Archives.

The Guild House (ca. 1940s) was an early specialty shop that experimented with a round vitrine.³⁶ **Figure 7.13** Objects were featured in a cascading display within the cylindrical glass vitrines. The cylinders, however, were not entirely enclosed. There was an opening along the sides of each vitrine for accessing products inside, meaning that the vitrine did not render the contained goods unattainable as usually is the case. Given that it was difficult to perceive where the glass walls began and ended, the vitrine made apparent

³⁵ Martin's Department Store [1943] Morris Lapidus; Brooklyn, NY in Martina Düttmann and Friederike Schneider, eds., Morris Lapidus: Der Architekt des amerikanischen Traums (Morris Lapidus: The Architect of the American Dream) (Basel: Birkhäuser, 1992), 52; PhotoCrd: Morris Lapidus Archives.

³⁶ The Guild House [ca. 1940s] Carson & Lundin, Architects; Harry E. Davidson & Son, Architects; Boston, MA in Jose A Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 122; PhotoCrd: Gottscho-Schleisner.

and even challenged the theme of desire and inaccessibility. As will become apparent through the progression of the chronological sequence, Vitrine was also often paired with Marching Order as an organizational tool for determining the placement of multiple vitrines in a retail interior.



Figure 7.13 The Guild House [ca. 1940s] Carson & Lundin, Architects; Harry E. Davidson & Son, Architects; Boston, MA in Jose A Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 122; PhotoCrd: Gottscho-Schleisner.

Trends from the previous decade carried through to expressions of Vitrine in the 1950s, as seen in the Carol Antell shop (1952).³⁷ Vitrines were used as multifunctional fixtures in the retail interior, offering enclosed product display while also serving as a sales counter. **Figure 7.14** Experimentation with form continued as well. Carol Antell featured a round vitrine much like the one from the Guild House. **Figure 7.15** Precedent for the various applications of Vitrine were set early, as the themes of vitrines as sales counters and experimentation with vitrine form seen in here in the middle of the twentieth century would continue through to contemporary retail interiors.

³⁷ Carol Antell [1952] Seymour R. Joseph, Joseph and Vladeck; New York City in Anonymous, "Expanding Store Creates Design Problem," *Architectural Record* 111, no. 2 (Feb. 1952): 156-62; PhotoCrd: Ben Schnall.

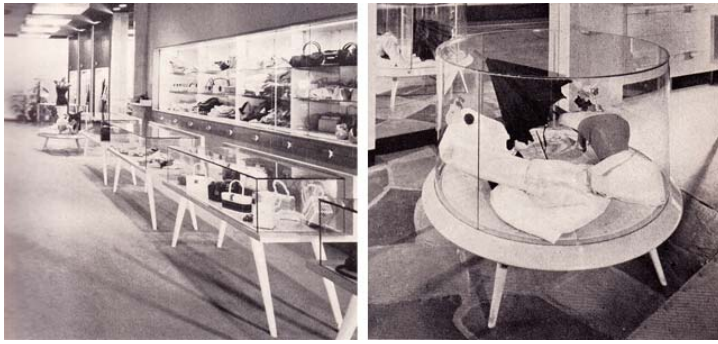


Figure 7.15 (right) Round Vitrine, Carol Antell [1952] Seymour R. Joseph, Joseph and Vladeck; New York City in Anonymous, "Expanding Store Creates Design Problem," *Architectural Record* 111, no. 2 (Feb. 1952): 159; PhotoCrd: Ben Schnall.

Figure 7.14 (left) Service Counters, Carol Antell [1952] Seymour R. Joseph, Joseph and Vladeck; New York City in Anonymous, "Expanding Store Creates Design Problem," *Architectural Record* 111, no. 2 (Feb. 1952): 159; PhotoCrd: Ben Schnall.

Into the 1960s, retail designers experimented with Vitrine's form. Mantellassi (ca.1960s), a shoe shop in Florence, utilized custom vitrines again scaled for single pairs of shoes and designed to coordinate with the rest of the store interior.³⁸ **Figure 7.16** The corners of the vitrines' brass frames were rounded off to mimic the round vocabulary established in other displays in the shop. Arranged in Marching Order, the small shop was able to utilize this ordered row of vitrines for the dual-purpose of display and spatial definition. The line of vitrines separated the main circulation into the store from the sales area.³⁹



Figure 7.16 Mantellassi [ca. 1960s] Pierluigi Spadolini; Florence, Italy in Karl Kaspar, *Shops and Showrooms: An International Survey* (New York: Frederick A. Praeger Publishers, 1967), 33; PhotoCrd: Anonymous.

³⁸ Mantellassi [ca. 1960s] Pierluigi Spadolini; Florence, Italy in Karl Kaspar, *Shops and Showrooms: An International Survey* (New York: Frederick A. Praeger Publishers, 1967), 33-35; PhotoCrd: Anonymous.

³⁹ Kaspar, *Shops and Showrooms*, 33-34.

Another installation from the 1960s shows an additional example of custom vitrines catered to the specific retail interior. A camera shop in Milan (ca.1960s) experimented with spherical form in order to more efficiently display cameras and parts.⁴⁰ **Figure 7.17** The form referenced the geometry of a camera's lens and became a motif throughout the store. Vitrine was a strategy for streamlining display in a type of shop often characterized by crowded, chaotic displays. "A trap into which many photographic shops fall—having too many articles on show—was avoided by placing the display items under the Plexiglas domes. This leaves 80% of the room free, and gives the customer the chance to inspect the equipment at close range."⁴¹ The vitrine simultaneously reduced clutter and facilitated easier viewing of the products. In other parts of the store, wall-mounted vitrines were backlit and used a grid structure to organize the cameras and parts. **Figure 7.18**

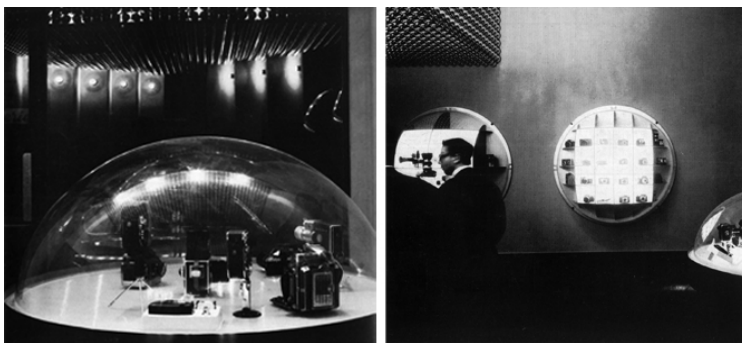


Figure 7.18 (right) Untitled (camera shop) [ca. 1960s] Joe Colombo; Milan, Italy in Karl Kaspar, Shops and Showrooms, 92; PhotoCrd: Anonymous.

Figure 7.17 (left) Untitled (camera shop) [ca. 1960s] Joe Colombo; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 90; PhotoCrd: Anonymous.

⁴⁰ Untitled (camera shop) [ca. 1960s] Joe Colombo; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 90-93; PhotoCrd: Anonymous.

⁴¹ Kaspar, Shops and Showrooms, 90.

The Mechanical Eye (1974) used an array of more conventional vitrines.⁴²

Figure 7.19 The shop featured three different styles of Vitrine, each geared towards different functions. In the front of the photograph, columnar vitrines highlighted featured product. A series of table-height vitrines were located in the center of the store and included a seat so that customers could sit and receive one-on-one demonstrations of products. Glass display cases were recessed in the back wall to provide additional display space for the many parts associated with cameras. Due in part to the vitrines, the interior looked much like a jewelry shop. The designer intentionally conceived of the store in this way to allow for the flexibility of repurposing the interior in the future, possibly for another type of shop selling small, high-ticket items.⁴³



Figure 7.19 Mechanical Eye [1974] Oliver/Breyer Design Associates; Kansas City, MO in Anonymous, "Crown Center Retail Complex: A Pot-Pourri of Stores and Boutiques by Oliver/Breyer Design Associates," *Interior Design* 45, no. 6 (Jun. 1974): 92; PhotoCrd: Alexandre Georges.

Used by specialty shops and department stores alike, Neiman Marcus (1978) offers an example of how department stores used Vitrine.⁴⁴ **Figure 7.20** Here a vitrine is shown displaying briefcases in the men's luggage department.

⁴² Mechanical Eye [1974] Oliver/Breyer Design Associates; Kansas City, MO in Anonymous, "Crown Center Retail Complex: A Pot-Pourri of Stores and Boutiques by Oliver/Breyer Design Associates," *Interior Design* 45, no. 6 (Jun. 1974): 92-97; PhotoCrd: Alexandre Georges.

⁴³ Anonymous, "Crown Center Retail Complex," 93.

⁴⁴ Neiman Marcus [1978] Eleanor Le Maire Associates, Inc.; Washington D.C. in Anonymous, "Neiman-Marcus/Washington: N-M's First Full-Service Store on the East Coast Designed by Eleanor Le Maire Associates, Inc.," *Interior Design* 49, no. 7 (Jul. 1978): 106-11; PhotoCrd: Mark Ross.

“‘The store,’ explains Robert Malderez [the designer] of Eleanor Le Maire, ‘presents a series of specialty shops—but not boutiques—in a *related* atmosphere.’”⁴⁵ Vitrine contributed to an atmosphere of high-quality specialty shops and related all of the departments together through a similar display method.



Figure 7.20 Neiman Marcus [1978] Eleanor Le Maire Associates, Inc.; Washington D.C. in Anonymous, “Neiman-Marcus/Washington: N-M’s First Full-Service Store on the East Coast Designed by Eleanor Le Maire Associates, Inc.,” *Interior Design* 49, no. 7 (Jul. 1978): 108; PhotoCrd: Mark Ross.

Appearing earlier in the 1970s in *The Mechanical Eye*, the columnar Vitrine was a recurring motif. It appeared again in the 1980s in the Korean clothing boutique, Troa Cho (1983).⁴⁶ **Figure 7.21** The existing building façade had a central post located directly in the center of the shop’s entrance. The designer embraced the existing conditions by surrounding the necessary structural post with a glass display case to maximize street-facing display. This treatment was translated and repeated in the store’s interior in a series of exaggerated columns, their middles transparent vitrines that highlighted select product.⁴⁷ The scale of the vitrines allowed them to become spatial elements rather than movable display fixtures.

⁴⁵ Anonymous, “Neiman-Marcus/Washington,” 106.

⁴⁶ Troa Cho [1983] Alfredo De Vido; New York City in J.G.T., “Playful Enterprise: Architect Alfredo De Vido Converts the Ground Floor of a 19th-century Manhattan Townhouse into a Clothing Boutique,” *Interior Design* 54, no. 9 (Sept. 1983): 254-55; PhotoCrd: Paul Warchol.

⁴⁷ J.G.T., “Playful Enterprise,” 254.



Figure 7.21 Troa Cho [1983] Alfredo De Vido; New York City in J.G.T., “Playful Enterprise: Architect Alfredo De Vido Converts the Ground Floor of a 19th-century Manhattan Townhouse into a Clothing Boutique,” *Interior Design* 54, no. 9 (Sept. 1983): 255; PhotoCrd: Paul Warchol.

In contrast to Troa Cho’s monumental vitrines, other stores experimented with smaller-scale ones. LeSportsac (1984), a store selling nylon bags and luggage, employed nontraditional vitrines located near the cash wrap to garner interest in their line of jewelry.⁴⁸ **Figure 7.22** The combination of the vitrine’s triangular form and varied heights added visual interest and likely served as a welcome distraction while customers waited in line.



Figure 7.22 LeSportsac [1984] Carr & Associates; New York City in A.L., “LeSportsac: Carr & Associates Increases Sales in a Small Greenwich Village Boutique,” *Interior Design* 55, no. 2 (Feb. 1984): 211; PhotoCrd: Sandra Williams.

Although Vitrine oftentimes served as a supplementary display technique within the design scheme of the store, such as in the LeSportsac or Neiman Marcus examples, stores like Troa Cho or Creeks Boutique (1986) demonstrate instances where the vitrines themselves were featured interior

⁴⁸ LeSportsac [1984] Carr & Associates; New York City in A.L., “LeSportsac: Carr & Associates Increases Sales in a Small Greenwich Village Boutique,” *Interior Design* 55, no. 2 (Feb. 1984): 210-11; PhotoCrd: Sandra Williams.

elements.⁴⁹ **Figure 7.23** “[Philippe] Starck converted the basement into a shoe ‘sanctuary’ where each glass-enclosed pair is treated like a jewel on display.”⁵⁰ The vitrines acted as the key design element in the shoe section of the boutique, successfully highlighting the shoes as precious objects. The clear juxtaposition of the single vitrines in the back and the long display case along the right demonstrated how isolating single pairs of shoes differentiated them from others displayed together in a larger vitrine, making them seem even more important.



Figure 7.23 Creeks Boutique [1986] Philippe Starck; Paris, France in Karen D. Stein, “In the Pink,” *Architectural Record: Record Interiors* 174, no. 9 (Mid-Sept. 1986): 130; PhotoCrd: Tom Vack with Corrine Pfister.

Niessing (1990) is another great example where Vitrine was a dominant design expression in the store.⁵¹ **Figure 7.24** This jewelry store used smaller-scale cube vitrines for a nontraditional approach, redefining what the interior of a jewelry store should feel like. The vitrines, arranged in Marching Order, replaced the traditional bands of display cases that frequently serve the added function of a sales counter. Instead of placing customers opposite salespeople on the other side of the counter, these vitrines were arranged against the walls.

⁴⁹ Creeks Boutique [1986] Philippe Starck; Paris, France in Karen D. Stein, “In the Pink,” *Architectural Record: Record Interiors* 174, no. 9 (Mid-Sept. 1986): 128-33; PhotoCrd: Tom Vack with Corrine Pfister.

⁵⁰ Stein, “In the Pink,” 131.

⁵¹ Niessing [1990] Toshiko Mori, AIA; New York City in Edie Lee Cohen, “Niessing: On Madison Avenue, a New Genre of Jewelry Store by Toshiko Mori, AIA,” *Interior Design* 61, no. 12 (Sept. 1990): 186-89; PhotoCrd: Peter Paige.

They also isolated products in smaller groupings, which allowed customers to experience the merchandise sequentially, in smaller segments, rather than the traditional long strip of display cases.



Figure 7.24 Niessing [1990] Toshiko Mori, AIA; New York City in Edie Lee Cohen, "Niessing: On Madison Avenue, a New Genre of Jewelry Store by Toshiko Mori, AIA," *Interior Design* 61, no. 12 (Sept. 1990): 188; PhotoCrd: Peter Paige.

The column Vitrine remained in constant use, appearing again in the 1990s in Canadian department store Holt Renfrew (1994).⁵² **Figure 7.25** This oversized vitrine isolated a single pair of shoes in a design decision that could be interpreted as a strategy for identifying the shoe department; the shoes in the vitrine acted as an emblem for that part of the store. Especially in a department store where the departments were usually open and flowed from one to another, this vitrine marked the entrance to the shoe department and guided circulation in on either side.



Figure 7.25 Holt Renfrew [1994] Naomi Leff; Calgary, Canada in Edie Cohen, "Naomi Leff: With Updated Shops Throughout Canada and a New Store in Calgary, Holt Renfrew Reclaims Its High Fashion Status," *Interior Design* 65, no. 4 (Mar. 1994): 124; PhotoCrd: John Hall.

⁵² Holt Renfrew [1994] Naomi Leff; Calgary, Canada in Edie Cohen, "Naomi Leff: With Updated Shops Throughout Canada and a New Store in Calgary, Holt Renfrew Reclaims Its High Fashion Status," *Interior Design* 65, no. 4 (Mar. 1994): 122-27; PhotoCrd: John Hall.

Niketown (1997) featured an alternative interpretation of a columnar vitrine.⁵³

Figure 7.26 Cylindrical vitrines were embedded at eyelevel within a Split Column and displayed rotating sneakers. These vitrines were some of the first examples that were vividly reminiscent of the scientific origins of vitrines as vessels for preserving and viewing specimens. With the Niketown stores, Nike sought to use their retail environments to tell the story of the brand, functioning almost as an exhibit.⁵⁴ With that goal in mind, Vitrine was one strategy for storytelling in an exhibit-like fashion, mimicking the way a museum exhibit would convey information.



Figure 7.26 Niketown [1997] Nike Design Team (architectural, media, and Conceptual design); Brian McFarland, Michael LeClere; BOORA Architects; New York City in Virginia Kent Dorris, “Nike’s Flagship Store Integrates Architecture into an All-Encompassing Brand-Reinforcing Experience,” *Architectural Record: Record Interiors* 185, no. 3 (Mar. 1997): 102; PhotoCrd: Steve Hall, Marco Lorezetti/Hedrich-Blessing.

In a more rectilinear form, the vitrines in Alexander McQueen’s London flagship (2000) also referenced scientific vitrines.⁵⁵ **Figure 7.27** The clear acrylic vitrines protruded from the colored wall plane, isolating small objects and accessories within each one. Although there is precedent for vitrines to be recessed within the wall, it is a more recent trend to play with extruding Vitrine

⁵³ Niketown [1997] Nike Design Team (architectural, media, and Conceptual design); Brian McFarland, Michael LeClere; BOORA Architects; New York City in Virginia Kent Dorris, “Nike’s Flagship Store Integrates Architecture into an All-Encompassing Brand-Reinforcing Experience,” *Architectural Record: Record Interiors* 185, no. 3 (Mar. 1997): 100-103; PhotoCrd: Steve Hall, Marco Lorezetti/Hedrich-Blessing.

⁵⁴ Virginia Kent Dorris, “Nike’s Flagship Store,” 102.

⁵⁵ Alexander McQueen [2000] Azman Owens; London, England in Suzanne Trocmé, “Metamorphic McQueen: Azman Owens Creates a Flexible, Theatrical Stage Set for Designer Alexander McQueen’s First Freestanding Store in London,” *Interior Design* 71, no. 5 (Apr. 2000): 172-83; PhotoCrd: Keith Collie.

forms from the wall plane into the adjoining space. The high-contrast between the yellowish light in the vitrines and the dark green wall called further attention to the products on display.



Figure 7.27 Alexander McQueen [2000] Azman Owens; London, England in Suzanne Trocmé, "Metamorphic McQueen: Azman Owens Creates a Flexible, Theatrical Stage Set for Designer Alexander McQueen's First Freestanding Store in London," *Interior Design* 71, no. 5 (Apr. 2000): 182; PhotoCrd: Keith Collie.

The custom glass and steel vitrines at SoHo jewelry boutique, D'Fly (2002), were the focal point of the store's interior.⁵⁶ **Figure 7.28** They were highly detailed, featuring steel hardware, dimmable lights from within and a system for raising and lowering the vitrines themselves:

Via remote control, D'Fly staff can elevate 16 custom-made steel and glass vitrines so they appear to float in midair. The technology behind the high-tech magic is a Fluidic Muscle membrane-contraction system, traditionally used by car manufacturers, which was adapted as individual lift systems for each vitrine.⁵⁷

These vitrines also demonstrated the potential to modify the display technique within the vitrine itself. While vitrines traditionally used materials such as velvet for background, these contained a textural and articulated surface of clear acrylic rods, creating a relief pattern as a display surface.

⁵⁶ D'Fly [2002] Kevin C. White Architects; New York City in Leanne B. French, "Nuanced Lighting at D'Fly in New York City Casts a Glow Upon Jewelry in a Sleek Setting Fit for James Bond," *Architectural Record* 190, no. 11 (Nov. 2002): 238-42; PhotoCrd: James Wilkins.

⁵⁷ Leanne B. French, "Nuanced lighting at D'Fly," 239.



Figure 7.28 D'Fly [2002] Kevin C. White Architects; New York City in Leanne B. French, "Nuanced Lighting at D'Fly in New York City Casts a Glow Upon Jewelry in a Sleek Setting Fit for James Bond," *Architectural Record* 190, no. 11 (Nov. 2002): 238; PhotoCrd: James Wilkins.

Despite recent experimentation and exploration with what the Vitrine can be in a retail space, examples like Christian Dior's Paris flagship (2008) demonstrate the way many contemporary shops still utilize the classic Vitrine.⁵⁸ **Figure 7.29** The traditional taxonomy-style vitrine has remained a timeless solution for displaying small items.



Figure 7.29 Christian Dior 2008] Peter Marino Architect; Paris, France in Mallery Roberts Morgan, "Dior, J'Adore: Peter Marino Updates the Original Paris Boutique with Elegance—and Cheek," *Interior Design* 79, no. 2 (Feb. 2008): 168; PhotoCrd: Jimmy Cohrsen.

Since their adaptation from the museum display technique, Object Vitrine was experimented with in form and scale over the years but has otherwise remained essentially unchanged in retail applications. Throughout history, Vitrine has commonly appeared either as a singular display element in an interior (Messinger's, Holt Renfrew, Christian Dior), arranged in Marching Order as a means of spatial organization (Mantellassi, Niessing, Nike), or

⁵⁸ Christian Dior 2008] Peter Marino Architect; Paris, France in Mallery Roberts Morgan, "Dior, J'Adore: Peter Marino Updates the Original Paris Boutique with Elegance—and Cheek," *Interior Design* 79, no. 2 (Feb. 2008): 162-69; PhotoCrd: Jimmy Cohrsen.

been experimented with in an innovative way (the Milanese camera shop, LeSportsac, D'Fly).

Description: Store as Vitrine

Object Vitrine is a useful framework within which to consider the implications of retail interiors defined by transparent planes. When a store has a primarily glass façade that allows clear views into the store interior, the store itself functions as a large Vitrine. The possibility for an abstracted interpretation of Vitrine was alluded to in the study of Vitrine in museums. Intypes scholar Joori Suh explained that “through time, Vitrine came to mean not only the glass vile in which something was preserved, but a strategy for display.”⁵⁹ The notion of Vitrine as a conceptual strategy for display, rather than being limited to the literal glass showcase, is what allows Vitrine to function on the scale of an entire store. As Suh further explained, “The museum itself can be understood metaphorically as a vitrine, a giant container of artifacts and exhibits.”⁶⁰ While she used the vitrine only as a metaphor for museums, many shops quite literally function as a Vitrine. Their transparent façades place the store interiors on display for passersby and frame human activity within the store for others to observe. This recurring practice of the dematerialized façade was first acknowledged in retail applications by Leah Scolere, in what she termed Thin Membrane.⁶¹ The present study furthers consideration of Thin Membrane by analyzing it from the perspective of a vitrine.

⁵⁹ Joori Suh. “Theory Studies,” 122.

⁶⁰ Joori Suh. “Theory Studies,” 122.

⁶¹ Leah Scolere, “Theory Studies,” 102-108.

Several examples from museums set additional precedent for thinking of the store as a Vitrine. In 1961, artist Timm Ulrichs exhibited himself in a vitrine, sitting inside a human-sized glass showcase. “The vitrine’s associations with both science and the Church relate to its role as bodily container, and a number of artists have exhibited living people or themselves in vitrines as part of a wider fascination with their exploration of the material self or body.”⁶² Artists’ consideration for the implications of placing people within vitrines allows for discussion about the role that people play when on display within Store Vitrine, although the people are not the sole focal point.

Valerie Casey, in discussing the subject-object relationship of museum-going, also addressed the effect of displaying people. She used the Gaze as a conceptual framework in her analysis of museum practices, asserting that the reversibility of the Gaze allows the observer admiring objects to also become an object being observed:

The Gaze has the effect of alienating the Subject through its reversibility. The viewer’s centrality is dislodged when another enters his field, in this case the object of art or the artifact. Now the watcher is being watched. The spectator is transformed into the spectacle. Reversibility elicits self-consciousness in the viewer...The viewer is acutely aware of his place in the museum and acts appropriately.⁶³

Consideration for this relationship between a person admiring an object and the potential for their action in doing so to become part of the scene is extremely relevant to Store as Vitrine. The customers themselves become part of the display as they interact with product in the store interior. The exhibition of people in vitrines and the idea of a museum or other space functioning as a

⁶² Putnam, *Art and Artifact*, 15.

⁶³ Casey, “The Museum Effect,” 4-5.

container that can become a display for objects and people lays the foundation for thinking of the Store as Vitrine.

Nikolaus Pevnsner's discussion of shops in *A History of Building Types* identifies some of the earliest occurrences of expansive glass façades that were likely the precursors to stores functioning as vitrines. Technology for producing plate glass allowed for larger shop windows, beginning to appear in British storefronts in the 1830s. Pevnsner cites mention of an "uninterrupted mass of glass from the ceiling to the ground, no horizontal bars being seen" in London in 1843.⁶⁴ His tracing of the sizes of plate glass available throughout the nineteenth century suggests the rough scale at which the glass would have appeared in the facades at the time. In 1828, the largest available glass was around four to five feet long. By 1850, however, sheets of as large as eight by four feet were available, becoming more commonly used by the 1860s. The capability for a relatively transparent façade was not well received at first: "Many complained that visually the plate-glass shop window resulted in the painful impression of the masonry of the upper floors being supported entirely by glass."⁶⁵

In the late nineteenth and early twentieth centuries, people warmed to the large expanses of glass on storefronts, as made evident by the popularity of the department store and window shopping. Electric lighting, atrium construction, and escalators and elevators, in addition to plate glass, all

⁶⁴ Nikolaus Pevnsner, *A History of Building Types* (Princeton, NJ: Princeton University Press, 1976), 257.

⁶⁵ Pevnsner, *A History of Building Types*, 258.

contributed to a new shopping experience.⁶⁶ Department stores encouraged browsing, featuring extravagant displays in stores and in window displays that allowed “just looking” and window shopping to become socially acceptable leisure activities.⁶⁷ This new interior and exterior browsing was reminiscent of the way in which “Walter Benjamin’s *flâneur* of the Parisian arcades experiences the strolling, selecting, purchasing and consuming as an activity determining modern life.”⁶⁸ Much as the Parisian arcades facilitated a culture of leisurely strolling and purchasing, window displays encased in large sheets of glass made window shopping possible. Given this context of increased foot traffic and viewership, full glass façades and the consequent removal of obstructive window displays would eventually be a natural extension from the highly designed but enclosed window displays.

Around the same time that department stores and window shopping were at their peak, glass as a building material was of much interest in the realm of architectural theory and practice. Since the ability to build curtain wall façades out of glass was the underlying aspect that allowed stores to expose their interiors and become vitrines, it is helpful to understand the context of glass within the architectural discourse at the time. There had been a history of building with glass, but one of the pivotal demonstrations of the future possibilities the material held for architecture was Joseph Paxton’s cast iron and glass Crystal Palace for the Great Exhibition of 1851 in London.⁶⁹ The Expressionists in the early twentieth century favored glass because of its

⁶⁶ Zukin, *Point of Purchase*, 19-20.

⁶⁷ Grunenberg, “Wonderland,” 22.

⁶⁸ Hollein, “Shopping,” 14.

⁶⁹ David Whitney and Jeffrey Kipnis, eds., *Philip Johnson: The Glass House* (New York: Pantheon Books, 1993), xv.

transparency and ability to be molded into many forms. Bruno Taut's Glass House for the 1914 Werkbund Exhibition in Germany was one of the most iconic of many visionary architectural projects produced from the 1900s-1920s that experimented with glass as a primary building material.⁷⁰

Mies van der Rohe was influenced by the Expressionists experimentation with glass, leading the transparent material to later play an important role in Modernism and the International Style.⁷¹ Modernism sought to create buildings and façades that employed more modern materials used in a straightforward, honest way and touted simplicity and transparency as basic tenets of what the Modern represented.⁷² Mies' proposal for a glass curtain-walled skyscraper was the epitome of glass curtain wall construction. In an illustrated essay in *Frülicht*, a magazine headed by Bruno Taut, Mies described the effect of sheathing a skyscraper in glass: "Only skyscrapers under construction reveal the bold constructive thoughts, and then the impression of the high-reaching steel skeletons is overpowering."⁷³ His explanation of the way a glass façade renders the building's steel structure visible parallels the revealing effect of Store Vitrine. The glass façade in retail, rather than revealing structure, places the activity and inner workings within the store on display to the public. He further explains a particular shift in perspective when working with glass: "My experience with a glass model helped me along the way and I soon recognized that by employing glass, it is not an effect of light and shadow one

⁷⁰ Rosemarie Haag Bletter, "The Interpretation of the Glass Dream: Expressionist Architecture and the History of the Crystal Metaphor," *Journal of the Society of Architectural Historians* 40, no. 1 (Mar. 1981): 21-40.

⁷¹ Bletter, "The Interpretation of the Glass Dream," 41.

⁷² Ronald Lee Fleming, *Façade Stories: Changing Facades of Main Street Storefronts and How to Care for Them* (New York: Hasting House Publishers, 1982), 14.

⁷³ Mies van der Rohe, "Untitled," *Frülicht* 1, no. 4 (1922): 122-24.

wants to achieve but a right interplay of light reflections.”⁷⁴ Reflections are more important than shade and shadow for glass façades in retail applications as well. Reflections and glare from sunlight falling on the glass façade can make it hard to see into the store during the day, but by nighttime, the artificially lit interior allows the store to become visible to onlookers. While Bruno Taut and his peers conceptually related the nighttime effect to that of a glowing lantern, others have referred to the practice as a “fishbowl” effect.⁷⁵

Glass and steel construction entered the residential sector as well, with Mies van der Rohe’s Farnsworth House (1945-1951) and Philip Johnson’s Glass House (1949) being some of the earliest and most well-known examples.⁷⁶

Figures 7.30-33 The homes were similar in many ways, both characterized by open floor plans lacking full-height partitions. In both cases, the only enclosed parts of the homes were the bathrooms and utility rooms in centrally located service cores. The glass-walled homes successfully dissolved the boundaries between inside and outside.⁷⁷ As mentioned, this use of transparent exterior walls was named Scene Seen.⁷⁸ Although the strategy behind transparent walls in retail and residential applications is very different, it is important to understand that residential architecture began experimenting with glass

⁷⁴ Mies van der Rohe, “Untitled,” 122-24.

⁷⁵ Mark Major, Jonathan Speirs and Anthony Tischhauser, Made of Light: The Art of Light and Architecture (Boston: Birkhäuser, 2005), 39; M. David Egan and Victor Olgyay, Architectural Lighting (New York: McGraw-Hill, 2002), 9.

⁷⁶ Farnsworth House [1945-1951] Ludwig Mies van der Rohe; Plano, IL in “Photos,” Farnsworth House, <http://www.farnsworthhouse.org/photos.htm> (accessed April 17, 2011); PhotoCrd: Jon Miller, Hedrich Blessing and LBCI; Glass House [1949] Philip Johnson; New Canaan, CT in “Glass House: Main Pavilion,” The Glass House, <http://philipjohnsonglasshouse.org/history/buildings/glasshouse/> (accessed April 17, 2011); PhotoCrd: Eirik Johnson.

⁷⁷ Maritz Vandenberg, Farnsworth House: Ludwig Mies van der Rohe (New York: Phaidon, 2003), 6-9.

⁷⁸ Marta Mendez, “Theory Studies,” 98-115.

façades around the same time that storefronts were also exploring more open façades.



Figure 7.30 (left) Exterior, Farnsworth House [1945-1951] Ludwig Mies van der Rohe; Plano, IL in “Photos,” Farnsworth House, <http://www.farnsworthhouse.org/photos.htm> (accessed April 17, 2011); PhotoCrd: Jon Miller, Hedrich Blessing.

Figure 7.31 (right) Interior, Farnsworth House [1945-1951] Ludwig Mies van der Rohe; Plano, IL in “Photos,” Farnsworth House, <http://www.farnsworthhouse.org/photos.htm> (accessed April 17, 2011); PhotoCrd: LBCI.



Figure 7.32 (left) Exterior, Glass House [1949] Philip Johnson; New Canaan, CT in “Glass House: Main Pavilion,” The Glass House, <http://philipjohnsonglasshouse.org/history/buildings/glasshouse/> (accessed April 17, 2011); PhotoCrd: Eirik Johnson.

Figure 7.33 (right) Interior, Glass House [1949] Philip Johnson; New Canaan, CT in “Glass House: Main Pavilion,” The Glass House, <http://philipjohnsonglasshouse.org/history/buildings/glasshouse/> (accessed April 17, 2011); PhotoCrd: Eirik Johnson.

The use of glass for creating transparent storefronts mimicked the evolution of glass’s use in the greater architectural arena. In the early twentieth century, shops responded to the window shopping trend by experimenting with larger

and more expansive glass-encased shop windows. Morris Lapidus, a famous Hotel architect that started off in retail, cited this increased desire for window exposure:

The merchants wanted more show windows, so the store vestibules were made deeper and deeper. The planes of the show windows were arranged in a plan that could be described as zigzag, sawtooth, angled, stepped, or anything else, as long as I was able to give more windows and more space for display. The entrance doors were moved ten feet back from the street, then twenty feet, then thirty feet – there was no limit.⁷⁹

These arcade-style storefronts, becoming increasingly popular in the United States by the 1930s, sought to maximize the surface area of window displays that was viewable from the street by recessing the store entrances and adding display space.⁸⁰ **Figure 7.34**



Figure 7.34 Vassar Shop [ca. 1930s] Jose A. Fernandez, Architect; New York City in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 21; PhotoCrd: Adolph Studly.

Arcade-style storefronts, arguably the predecessors for completely transparent façades, gradually evolved into the truer expressions of Store Vitrine in the 1940s. Many stores first began by experimenting with closed-back windows in these arcade configurations and paired them with transparent glass doors that

⁷⁹ Morris Lapidus, "Läden/Shops," Martina Düttmann and Friederike Schneider, eds., *Morris Lapidus: Der Architekt des amerikanischen Traums (Morris Lapidus: The Architect of the American Dream)* (Basel: Birkhäuser, 1992), 28.

⁸⁰ Vassar Shop [ca. 1930s] Jose A. Fernandez, Architect; New York City in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 21-22; PhotoCrd: Adolph Studly.

allowed previews into the stores. Lapidus, among others, was one of the first to experiment with increasingly open storefronts and later entirely transparent facades. In the midst of retailers seeking to maximize their window display, Lapidus had a realization:

Myself and one or two other designers had come to the same conclusion...that there was no reason to build a wall to separate the storefront from the interiors. Why not open up the front and make the interior of the store a part of the display?...Thus, the open store front was born.⁸¹

In a similar trajectory to Mies van der Rohe and Philip Johnson's ultimate expressions of glass wall construction in residential design, transparent storefronts, too, reached a highpoint post-WWII. "There [had] been a trend since the end of World War II, both in remodeling and in new building, toward opening the store to full view of the sidewalk traffic...Many retailers have found that this type of window stimulates and invites the passersby to come in and look around."⁸²

Analogies made between traditional shop windows and museum-style vitrines justify consideration of the store itself as serving as a large vitrine. It is interesting to think of the closed-back store window as a Vitrine, and by extension, a store as a vitrine when the windows are not enclosed. Several scholars have commented on French photographer Eugène Atget's photographs of early twentieth century Parisian streetscapes as important expressions of Vitrine.⁸³ **Figure 7.35** James Putnam described Atget's photos

⁸¹ Morris Lapidus, "Läden/Shops," 32-33.

⁸² Emily M. Mauger, Modern Display Techniques (New York: Fairchild Publications, Inc., 1964), 21.

⁸³ Boulevard de Strasbourg [1912] Eugène Atget in Ingrid Pfeiffer, "Circumstantial Evidence: Shops and Display Windows in Photographs by Eugène Atget, Berenice Abbott and Walker Evans," Christoph Grunenberg and Max Hollein, Shopping: A Century of Art and Consumer Culture (Ostfildern-Ruit: Hatje Cantz, 2002), 100; PhotoCrd: Eugène Atget.

of storefronts and shop windows as “[exploring] the possibility of the vitrine without the mediation of authority inherent in the museum display.”⁸⁴ Following that logic, retail institutions have become arbiters of taste, purposefully selecting and arranging objects on display as a museum curator ordinarily would; museums are no longer viewed as the only authority on material culture. Putnam also drew a parallel between museum vitrines and retail displays: “The [museum] vitrine shares with the shop window and commercial display case the power to catch the attention of the passer-by.”⁸⁵ The noted relationship between store display windows and vitrines suggests that if a closed-back shop window display functions as a type of vitrine, it follows that the open windows of a glass-façade allow an entire store interior to become the contents on display in a large, figurative vitrine. Thinking of the traditional shop window as a vitrine therefore provides additional evidence for thinking about open storefronts as vitrines.



Figure 7.35 Boulevard de Strasbourg [1912] Eugène Atget in Ingrid Pfeiffer, “Circumstantial Evidence: Shops and Display Windows in Photographs by Eugène Atget, Berenice Abbott and Walker Evans,” Christoph Grunenberg and Max Hollein, Shopping: A Century of Art and Consumer Culture (Ostfildern-Ruit: Hatje Cantz, 2002), 100; PhotoCrd: Eugène Atget.

Store as Vitrine has become a typology in storefront design that has remained relatively unchanged over the years. Many articles discussing these types of façades, from their earliest occurrences in the 1930s to the present, have

⁸⁴ Putnam, Art and Artifact, 15.

⁸⁵ Putnam, Art and Artifact, 15.

described stores as intentionally being designed to function as large showcases. Storefronts have achieved ultimate openness in malls where many times there is no storefront at all, the entrance being left entirely open.⁸⁶ However, the Vitrine effect is highly diminished if not eliminated when the glass is removed. The glass façade acts as a lens for viewing a store interior as contents within a container. Passersby can choose whether to observe from outside or enter and become part of the activity on display. When the glass is removed the store interior spills out into and becomes an extension of the mall or street.

While the totally open façade invites passersby to enter, a glass façade can have other behavioral implications. The glass storefront mediates the relationship a passerby has with a store, blurring the boundary between the public street and the semi-public shop interior.⁸⁷ On one hand, the view permitted by the transparent façade invites potential customers to enter because they are able to survey the interior prior to entering. Alternatively, the storefront can make the store seem distant in a similar effect to the unattainable nature of an object contained within a Vitrine. Thomas Thiis-Evensen articulated this interplay between the interior's invitation and recession:

Things seen through [a glass wall] convey a feeling of distance...At the same time things seem very close. In a way, they are within the glass itself...This duality lends to an ephemeral air to what we see behind the

⁸⁶ William R. Green, The Retail Store: Design and Construction (New York: Van Nostrand Reinhold Company, 1986), 61.

⁸⁷ Sophie Dubuisson-Quellier, "The Shop as Market Space: The Commercial Qualities of Retail Architecture," eds. David Vernet and Leontine de Wit, Boutiques and Other Retail Spaces: The Architecture of Seduction (New York: Routledge, 2007), 32.

glass; the glass makes whatever is inside seem to withdraw and come forward at the same time.⁸⁸

Despite the glass wall's ability to make a store seem distant, Store Vitrine ultimately allows a beneficial glimpse into store. This view offers potential customers what has been described as "social proof." If people can see that there are others in the store, they will assume there is something desirable in the store and more likely decide to enter.⁸⁹

Vitrine has more recently been counteracted by the use of "portals" as store entrances that oftentimes obscure any view into the store. The Comme des Garçons boutique in New York's Chelsea neighborhood (1999) was an ultimate anti-vitrine.⁹⁰ The façade from an old auto repair shop was left intact, a recessed door the only hint of a store within. **Figure 7.36** A long, metal tunnel acted as a portal that led customers into the shop. **Figure 7.37** The lack of any windows or views into the store from outside resulted in an entirely opposite effect of a vitrine, leaving the contents of the store interior a mystery, simultaneously intriguing some and intimidating others.

⁸⁸ Thomas Thiis-Evensen, Archetypes in Architecture (New York: Oxford University Press, 1987), 191.

⁸⁹ Green, The Retail Store, 17.

⁹⁰ Comme des Garçons [1999] Rei Kawakubo, Future Systems, Takao Kawasaki and Studio MORSA; New York City in Abby Bussel, "The Mod Pod: Rei Kawakubo, Leading an International Team of Architects, Plays with Time and Space at the New York Comme des Garçons Store in Chelsea," *Interior Design* 70, no. 5 (Apr. 1999): 176-85; PhotoCrd: Todd Eberle.



Figure 7.37 (right) Interior, Comme des Garçons [1999] Rei Kawakubo, Future Systems, Takao Kawasaki and Studio MORSA; New York City in Abby Bussel, “The Mod Pod,” 179; PhotoCrd: Todd Eberle.

Figure 7.36 (left) Exterior, Comme des Garçons [1999] Rei Kawakubo, Future Systems, Takao Kawasaki and Studio MORSA; New York City in Abby Bussel, “The Mod Pod: Rei Kawakubo, Leading an International Team of Architects, Plays with Time and Space at the New York Comme des Garçons Store in Chelsea,” *Interior Design* 70, no. 5 (Apr. 1999): 178; PhotoCrd: Todd Eberle.

Many stores today feature hybrid storefronts that blend designed window displays with a transparent façade. Open-backed window displays refrain from obstructing views into store interiors, instead framing strategic views to within and creating overall compositions of window displays and store interiors.⁹¹ With people becoming important players in these views of the interior, Store Vitrine plays a role in the theme in architecture and interior design for watching other people, as with intypes like Scene Seen or Naked. An element of voyeurism is introduced when shoppers become part of the contents on display, allowing passersby to observe activity within the store from a distance. Even in discussing museum-type vitrines, Putnam describes the effect of vitrines “almost like a peep-show,” deeming the voyeuristic theme even more relevant at the Store Vitrine scale.⁹² If we reverse the perspective from looking in to projecting outwards, storefronts contribute to creating a sense of place in a city or neighborhood. “The storefronts of Main Street...[relate] to the physical fabric of our cities and towns...[and] to the mental landscape that citizens

⁹¹ Rodney Fitch and Lance Knobel, *Retail Design* (New York: Whitney Library of Design, 1990), 124; Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 37.

⁹² Putnam, *Art and Artifact*, 15.

carry around with them in their heads.”⁹³ Especially with transparent or relatively open façades, shops truly do become part of the urban fabric, forming “an extension of the public street environment.”⁹⁴

Chronological Sequence: Store as Vitrine

In *The Specialty Shop (A Guide)*, architect Jose A. Fernandez cited the Steckler Shop (ca. 1930s) as one of earliest occurrences of Store as Vitrine.⁹⁵

Figure 7.38

This we believe was the first ‘open front’ in the United States. It is a combination arcade and ‘open face.’ The dividing wall between store vestibule and interior of store proper is all glass, thus the entire shop becomes a ‘show window’...This shop has had a tremendous influence in store design. It created a new approach to the problem of merchandising. Since then, in our experience, 99% of specialty shop merchants want their stores to be as open as possible.⁹⁶

Even in its infancy, designers articulated that the Store Vitrine strategy essentially allowed the store itself to operate like a shop window with the store’s interior as the display. Fernandez’s discussion of these storefronts, however, is indicative of the need to name the archetypical practice: “This particular design technique reaches a climax in what is generally known as the ‘open faced store front.’”⁹⁷ Referring to a store as a Vitrine is shorter to say and more evocative of the implications of an open-faced store front.

⁹³ Fleming, *Façade Stories*, 18-19.

⁹⁴ Katharina Winkler, *Shop Design + Public Interior: In Between Berlin* (Hamburg, Germany: Junius, 2003), 7.

⁹⁵ Steckler Shop [ca. 1930s] Morris Ketchum, Jr. Architect and Victor Gruen, Designer; New York City in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 20; PhotoCrd: Ezra Stoller.

⁹⁶ Fernandez, *The Specialty Shop*, 20.

⁹⁷ Fernandez, *The Specialty Shop*, 37.



Figure 7.38 Steckler Shop [ca. 1930s] Morris Ketchum, Jr. Architect and Victor Gruen, Designer; New York City in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 20; PhotoCrd: Ezra Stoller.

Although Fernandez believed that Steckler was the first open-front store, Morris Lapidus believed that he, too, played an instrumental role in the early instances of transparent façades.⁹⁸ His design for Postman's (1935) was an example of the early hybrid versions of these open storefronts that maintained arcade-style entrances, but began to incorporate unobstructed views into the store's interior.⁹⁹ **Figure 7.39** Both Postman's and Steckler maintained the popular recessed vestibule store entrance that was popular in the 1930s, lining the vestibule with closed-back window displays. The movement towards Store Vitrine was expressed in the portions of the façades where the doors were located. In both cases these walls were completely transparent, allowing unprecedented views into the stores.



Figure 7.39 Postman's [1935] Morris Lapidus; New York City in Deborah Desilets, *Morris Lapidus: The Architecture of Joy* (New York: Rizzoli, 2010), 122; PhotoCrd: Morris Lapidus Archives.

⁹⁸ Morris Lapidus, "Läden/Shops," 32-33.

⁹⁹ Postman's [1935] Morris Lapidus; New York City in Deborah Desilets, *Morris Lapidus: The Architecture of Joy* (New York: Rizzoli, 2010), 122; PhotoCrd: Morris Lapidus Archives.

By the 1940s, many storefronts abandoned arcade-style entrances lined with window displays for completely open façades. Martin's (ca. 1940s), also designed by Lapidus, demonstrated the clear, perspectival view allowed into the store interior thanks to an entirely glass façade.¹⁰⁰ **Figure 7.40** This photograph was taken at night, as many of the photographs of Store Vitrine were, capturing the high visibility into the brightly illuminated store at night.



Figure 7.40 Martin's [ca. 1940s] Morris Lapidus; Brooklyn, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 51; PhotoCrd: Morris Lapidus Archives.

Experimentation with the notion of Store as Vitrine evolved rapidly, expanding beyond the arcade-style or simple transparent storefronts by the 1950s. La Rinascente (1954) was an Italian department store that did feature a simple expression of Vitrine at one of its entrances, affording view into the interior.¹⁰¹

Figure 7.41 Another of its entrances furthered the Store Vitrine beyond a single plane of glass to incorporate two perpendicular planes. **Figure 7.42** The result was quite compelling, and demonstrated the exaggeration of the Vitrine effect when more than one face of the exterior is sheathed in glass. The angled storefront emphasized the storefront, as its geometry was different

¹⁰⁰ Martin's [ca. 1940s] Morris Lapidus; Brooklyn, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 51; PhotoCrd: Morris Lapidus Archives.

¹⁰¹ La Rinascente [1954] Carlo Pagani; Milan, Italy in Daniel Schwartzman, A.I.A., "Suburban Branch Department Stores: Architectural Record's Building Types Study Number 210," *Architectural Record* 115, no. 5 (May 1954): 186-87; PhotoCrd: Fortunati.

than the remainder of the store. Its diagonal orientation was also more dynamic, almost inviting passersby to slip in off the street. Although the single transparent face would continue to be the most dominant and common expressions of Store Vitrine, further iterations of these types of multiple-sided versions were experimented with in the years to come.

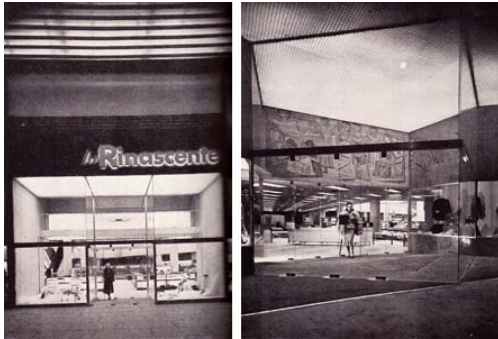


Figure 7.41 (left) Exterior, La Rinascente [1954] Carlo Pagani; Milan, Italy in Daniel Schwartzman, A.I.A., “Suburban Branch Department Stores: Architectural Record’s Building Types Study Number 210,” *Architectural Record* 115, no. 5 (May 1954): 186; PhotoCrd: Fortunati.

Figure 7.42 (right) Another Exterior View, La Rinascente [1954] Carlo Pagani; Milan, Italy in Schwartzman, “Suburban Branch Department Stores,” 187; PhotoCrd: Fortunati.

Takashimaya (1959), for example, was a Japanese department store chain from the 1950s that also explored the application of glass to multiple faces on the façade.¹⁰² **Figure 7.43** The building itself quite literally appeared as if a small vitrine were scaled up to life size. The interior was highly visible at night. This exposure exemplifies one of the key implications of the Store Vitrine. Such extensive transparency allowed the interior itself to act as signage and branding for the store, projecting the store’s image and placing it on display for the public to see without even having to enter the store.

¹⁰² Takashimaya [1959] Steinhardt & Thompson and Junzo Yoshimura; New York City in Anonymous, “Japanese Retailers Invade Fifth Avenue,” *Architectural Record* 125, no. 4 (Apr. 1959): 208-209; PhotoCrd: Louis Reens, Courtesy of Owens-Corning Fiberglas Corp.



Figure 7.43 Takashimaya [1959] Steinhardt & Thompson and Junzo Yoshimura; New York City in Anonymous, "Japanese Retailers Invade Fifth Avenue," *Architectural Record* 125, no. 4 (Apr. 1959): 208; PhotoCrd: Louis Reens, Courtesy of Owens-Corning Fiberglas Corp.

Fotohuset (ca. 1960s) was a Norwegian camera shop that is an excellent example of an entirely transparent storefront that practically disappeared, dissolving the barrier between interior and exterior.¹⁰³ **Figure 7.44** The store offered an interesting pairing of both scales of Vitrine. A thirteen- by nine-foot glass vitrine acted as both a display case and sales counter.¹⁰⁴ The vitrine spanned most of the length of the store and penetrated through the glass façade to offer a close-up display from the street. An interesting dynamic was created by the relationship between the large-scale vitrine showcasing the shop interior and the small-scale vitrine contained within it for highlighting products.



Figure 7.44 FotoHuset [ca. 1960s] Sverre Fehn; Oslo, Norway in Karl Kaspar, *Shops and Showrooms: An International Survey* (New York: Frederick A. Praeger Publishers, 1967), 87; PhotoCrd: Teigens Fotoatelier.

¹⁰³ FotoHuset [ca. 1960s] Sverre Fehn; Oslo, Norway in Karl Kaspar, *Shops and Showrooms: An International Survey*, (New York: Frederick A. Praeger Publishers, 1967), 87; PhotoCrd: Teigens Fotoatelier.

¹⁰⁴ Kaspar, *Shops and Showrooms*, 87.

The Herman Miller Textiles and Objects Shop (1962) continued the trend of the self-described Store Vitrine, having been written up in an *Architectural Record* article entitled “Shop Designed Like A Display Case.”¹⁰⁵ **Figure 7.45** By the 1960s, the idea of the store itself functioning as a showcase had become entrenched in the rhetoric describing the design of retail interiors and façades, despite the word “vitrine” not explicitly being used: “The primary effect of this shop is that of a life-size showcase...The interior is revealed to passers-by on the street through the store-wide, ceiling-high glass front.”¹⁰⁶



Figure 7.45 Herman Miller Textiles and Objects Shop [1962] Alexander Girard; New York City in James S. Hornbeck, *Stores and shopping centers* (New York: McGraw-Hill, 1962), 31; PhotoCrd Todd Webb.

The design of Cambridge, Massachusetts’ Design Research Building (1970) as a glass and concrete vitrine was fundamental to its mission to sell modern objects, including contemporary furniture and home accessories.¹⁰⁷ **Figure 7.46** “The building is a showcase, with what is and what happens inside an integral and critical part of the design.”¹⁰⁸ Different from a single-storey Store Vitrine, when the practice was used at the building scale, a fascinating array of

¹⁰⁵ Herman Miller Textiles and Objects Shop [1962] Alexander Girard; New York City in James S. Hornbeck, *Stores and Shopping Centers* (New York: McGraw-Hill, 1962), 31; PhotoCrd: Todd Webb.

¹⁰⁶ Hornbeck, *Stores and Shopping Centers*, 31.

¹⁰⁷ Design Research Building [1970] Benjamin Thompson & Associates, Inc.; Cambridge, MA in Anonymous, “Bright Glass Prism on Brattle Street,” *Architectural Record* 147, no. 5 (May 1970): 105-12; PhotoCrd: Ezra Stoller.

¹⁰⁸ Anonymous, “Bright Glass Prism on Brattle Street,” *Architectural Record* 147, no. 5 (May 1970): 106.

activities taking place on each of the floors were on view all at once. At this larger scale the contrast between the day and nighttime conditions was even more pronounced. From certain angles during the day, light and reflections on the exterior glass walls made the normally transparent walls seem opaque at times, allowing only select views into the interior. At night, however, the internally lit building glowed like a lantern, placing the store's multi-layered interior on display.¹⁰⁹



Figure 7.46 Design Research Building [1970] Benjamin Thompson & Associates, Inc.; Cambridge, MA in Anonymous, "Bright Glass Prism on Brattle Street," *Architectural Record* 147, no. 5 (May 1970): 106; PhotoCrd: Ezra Stoller.

Another contemporary furnishings store, Orthogonality (1973), similarly used Store as Vitrine as a means for showcasing its modern vignettes.¹¹⁰ **Figure 7.47** One noteworthy aspect regarding the design approach of this store was the architect's acknowledgement that customers do not often look at a shop's sign above when walking down an urban street, but rather look into the store through the windows. Vitrine was therefore seen as a strategy for accommodating this tendency observed in shoppers' behavior: "What attracts the eyes of passers-by is the inside of the store and its merchandise, always brightly lit and highly visible. There is, in fact, no display window in the usual

¹⁰⁹ Anonymous, "Bright Glass Prism on Brattle Street," 106.

¹¹⁰ Orthogonality [1973] Brown/Steele/Bos, Inc.; Birmingham, MI in Anonymous, "Orthogonality: The Store with the Yellow Door," *Architectural Record* 154, no. 2 (Aug. 1973): 126-27; PhotoCrd: Greg Hursley.

sense; instead the entire store is a display.”¹¹¹ The purposeful description of the store itself as the display was again emphasized and reinforced the intentionality of Store as Vitrine.



Figure 7.47 Orthogonality [1973] Brown/Steele/Bos, Inc.; Birmingham, MI in Anonymous, “Orthogonality: The Store with the Yellow Door,” *Architectural Record* 154, no. 2 (Aug. 1973): 126; PhotoCrd: Greg Hursley.

Crate & Barrel (1976) featured floor-to-ceiling glass façades as a characteristic design strategy in many of its stores, including this store in Chicago.¹¹² **Figure 7.48** The photograph especially captured the multifunctional nature of merchandise displays when Vitrine was used. The interior product displays served the additional function of window display. The bonus, however, was in the potential for passersby to also have the ability to see other people shopping around and interacting with the displays. This element of activity could be perceived as more intriguing than a traditional, static window display.

¹¹¹ Anonymous, “Orthogonality,” 126.

¹¹² Crate & Barrel [1976] Garufo Roberts Associates and Bonesz, Maas, Buccola; Chicago, IL in Anonymous, “Crate & Barrel: Chicago, Illinois by Garufo Roberts Associates in Association With Bonesz, Maas, Buccola,” *Architectural Record* 159, no. 1 (Jan. 1976): 92-93; PhotoCrd: Ezra Stoller.



Figure 7.48 Crate & Barrel [1976] Garufo Roberts Associates and Bonesz, Maas, Buccola; Chicago, IL in Anonymous, "Crate & Barrel: Chicago, Illinois by Garufo Roberts Associates in Association With Bonesz, Maas, Buccola," *Architectural Record* 159, no. 1 (Jan. 1976): 92; PhotoCrd: Ezra Stoller.

In addition to the multipurpose nature of store displays when Vitrine is used, the openness of the store provided accessibility for changing displays. The owner of FINI (1984), a boutique selling unique women's accessories, felt strongly about having the ability to frequently change product displays.¹¹³

Figure 7.49 From a functional standpoint, it became easier to change out displays when they were easily accessible on the sales floor, as compared to the confined space of a traditional, enclosed display window. This perspective demonstrates how Vitrine was more than a display aesthetic, but also a strategy that supported the daily tasks a shopkeeper performed in his or her work environment.



Figure 7.49 FINI [1984] Larry Rouch & Company; Seattle, WA in D.B., "Recherché," *Architectural Record: Record Interiors* 172, no. 9 (Mid-Sept. 1984): 144; PhotoCrd: Dick Busher.

¹¹³ FINI [1984] Larry Rouch & Company; Seattle, WA in D.B., "Recherché," *Architectural Record: Record Interiors* 172, no. 9 (Mid-Sept. 1984): 144-45; PhotoCrd: Dick Busher.

Amazoni (1984) was a gift shop located in one of the Trump Towers in New York that sold unique art objects.¹¹⁴ **Figure 7.50** Given its setting within a building, this small shop is one of the strongest examples of Store as Vitrine. Whereas as many applications of Store Vitrine only have one exterior wall composed glass, roughly half of this store's exterior walls were transparent. This expansive use of glass allowed the shop to literally function as a large showcase. Vitrine was also conceptually relevant in this instance since the works being sold were the types of objects that would normally be displayed vitrines. Rather than featuring the objects in individual display cases, however, they were all displayed together within one large, human-sized vitrine.



Figure 7.50 Amazoni [1984] Ziva S. Gruber; New York City in E.C., "Trump Tower I: Amazoni," *Interior Design* 55, no. 9 (Sept. 1984): 251; PhotoCrd: Peter Aaron, ESTO.

While many of the earlier examples of Store Vitrine were characterized by completely unobstructed views into the interior, retailers began to incorporate minimal window displays that highlighted products in the storefront without entirely blocking views into the interior. Jerico (1989), a California clothing boutique was one example of this modified strategy.¹¹⁵ **Figure 7.51** "The

¹¹⁴ Amazoni [1984] Ziva S. Gruber; New York City in E.C., "Trump Tower I: Amazoni," *Interior Design* 55, no. 9 (Sept. 1984): 250-51; PhotoCrd: Peter Aaron, ESTO.

¹¹⁵ Jerico [1989] Farrell Design Associates; Santa Monica, CA in Jerry Cooper, "Jerico: Farrell Design Associates Creates a Bold Boutique on Santa Monica's Main Street," *Interior Design* 60, no. 6 (Apr. 1989): 212-15; PhotoCrd: Toshi Yoshimi.

façade's full 14-ft. height is essentially one giant window."¹¹⁶ The window display was open, however rather than being sealed off from the rest of the store in a traditional closed-back store window. This approach provided retailers with the flexibility to feature products in the window, but still framed strategic views into the shop. Although not a new practice, since Lapidus used a similar strategy for Martin's in 1947, Jerico's façade depicted the effectiveness of affixing die-cut letters to the pane of glass for signage. Especially at night, the contrast between the bright interior and dark letters enabled the store's name to be prominent.



Figure 7.51 Jerico [1989] Farrell Design Associates; Santa Monica, CA in Jerry Cooper, "Jerico: Farrell Design Associates Creates a Bold Boutique on Santa Monica's Main Street," *Interior Design* 60, no. 6 (Apr. 1989): 213; PhotoCrd: Toshi Yoshimi.

Joan & David (1991), a shoe store in New York, demonstrated the powerful effect of applying Vitrine to a store with a long, narrow floor plan.¹¹⁷ **Figure 7.52** The shop window framed a compelling perspectival view straight through to the back of the store. The context of the transparent façade exaggerated the perceived perspective, drawing people into the space.

¹¹⁶ Jerry Cooper, "Jerico: Farrel," 213.

¹¹⁷ Joan & David [1991] Eva Jiricna; New York City in Edie Lee Cohen, "Joan & David: Eva Jiricna's Shop Is Another Stylish Asset to the Now-Chic Flatiron District," *Interior Design* 62, no. 12 (Sept. 1991): 186-89; PhotoCrd: Peter Paige.



Figure 7.52 Joan & David [1991] Eva Jiricna; New York City in Edie Lee Cohen, "Joan & David: Eva Jiricna's Shop Is Another Stylish Asset to the Now-Chic Flatiron District," *Interior Design* 62, no. 12 (Sept. 1991): 186; PhotoCrd: Peter Paige.

Another recurring theme with Store Vitrine was the use of transparency and openness to decrease the intimidation often associated with entering high-end boutiques. Philosophy (1998), a U.S. flagship for an Italian ready-to-wear brand, employed Vitrine for this very reason.¹¹⁸ **Figure 7.53** In Soho especially,

white-box art galleries and swank clothing shops turn their backs to the street; if you don't know they're there, then you don't belong inside (at least that seems to be the message sent by their mute street walls and intimidatingly austere interiors)...[Philosophy] puts a clever twist on the behind-closed-doors white-box aesthetic of many SoHo establishments: it is a white box completely exposed to the street, an 'illuminated Renaissance theater.'¹¹⁹

By exposing the store's interior, the element of unknown was eliminated because potential customers were able to first preview the space from the street. The very notion that people were able to enter the Vitrine that is the store causes the understanding of Vitrine to become slightly counterintuitive. On the object scale, vitrines are means of separation between object and viewer, enforcing a "look but don't touch" policy. Since people are able to penetrate the vitrine when it is used at the scale of a store, the vitrine actually encourages interaction rather than preventing it, by allowing customers to scope out a store before deciding the enter. Although many of the concepts

¹¹⁸ Philosophy [1998] David Ling Architects; New York City in Abby Dussel, "Extreme Theater: David Ling Architects Produces a Bravura Performance for Alberta Ferretti's U.S. Flagship Store, Philosophy," *Interior Design* 69, no. 12 (Oct. 1998): 142-49; PhotoCrd: Todd Eberle.

¹¹⁹ Abby Dussel, "Extreme Theater," 142-44

associated with the vitrine translate from the Object Vitrine to the Store Vitrine, this particular one does not.



Figure 7.53 Philosophy [1998] David Ling Architects; New York City in Abby Dussel, “Extreme Theater: David Ling Architects Produces a Bravura Performance for Alberta Ferretti’s U.S. Flagship Store, Philosophy,” *Interior Design* 69, no. 12 (Oct. 1998): 143; PhotoCrd: Todd Eberle.

Another Italian ready-to-wear boutique, Cerruti (1999), reinforced the contemporary approach to balancing window displays and interior views.¹²⁰

Figure 7.54 The clothes in the storefront were displayed horizontally on the floor with only a few small images are suspended at eye level. Clear views into the store were left unobstructed. This strategy was the most popular application of Store Vitrine in recent decades: “Most fashion stores today...opt for a ‘half-way house’ where carefully harmonized window displays allow tempting views of merchandise within the store.”¹²¹

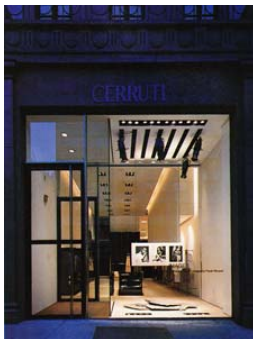


Figure 7.54 Cerruti [1999] Antonio Citterio; New York City in Edie Cohen, “Certo Cerruti: Antonio Citterio Makes His American Fashion Debut with a Madison Avenue Flagship Store Designed for the Venerable Italian House of Cerruti,” *Interior Design* 70, no. 11 (Sept. 1999): 215; PhotoCrd: Michael Moran.

¹²⁰ Cerruti [1999] Antonio Citterio; New York City in Edie Cohen, “Certo Cerruti: Antonio Citterio Makes His American Fashion Debut with a Madison Avenue Flagship Store Designed for the Venerable Italian House of Cerruti,” *Interior Design* 70, no. 11 (Sept. 1999): 214-19; PhotoCrd: Michael Moran.

¹²¹ Fitch, *Retail Design*, 124.

Some stores still opt for a totally transparent façade that blurs the boundary between inside and outside, such as innovative clothing boutique, Oki-Ni (2001).¹²² **Figure 7.55** The glass façade virtually disappeared, making the store feel open to the street. Captured in another nighttime photograph, the brightly lit interior was compelling in the evening. Vitrine’s display of the activity within a store was well-aligned with Oki-Ni’s retailing concept. The store acted as a showroom where single samples of each item were on view so customers had to place orders online. Since there were stacked felt plinths for seating and portable laptops for ordering, the showcase nature of the storefront put on display their new methodology for the future of retail.



Figure 7.55 Oki-Ni [2001] 6A Architects; London, England in Corinna Dean, The Inspired Retail Space: Attract Customers, Build Branding, Increase Volume (Gloucester, MA: Rockport, 2003), 144; PhotoCrd: David Grandorge/Courtesy of 6A Architects.

Many stores selling larger products, like furniture, took advantage of Store as Vitrine since it enabled retailers to maximize the efficiency of their displays for both interior and exterior viewing. L.A. Eyeworks (2003), however, is an example of how Vitrine functioned for smaller products, like eyeglasses.¹²³

Figure 7.56 The store’s corner location allowed it to feature a double-sided Vitrine that convincingly gave the illusion that the store was contained within a

¹²² Oki-Ni [2001] 6A Architects; London, England in Corinna Dean, The Inspired Retail Space: Attract Customers, Build Branding, Increase Volume (Gloucester, MA: Rockport, 2003), 144; PhotoCrd: David Grandorge/Courtesy of 6A Architects.

¹²³ L.A. Eyeworks [2003] Neil M. Denari; Los Angeles, CA in Edie Cohen, “Look Out!: Architecture, Art and Branding Converge at the Corner Location of L.A. Eyeworks, a Neil M. Denari Design,” *Interior Design* 74, no. 3 (Mar. 2003): 184-89; PhotoCrd: Benny Chan/Fotoworks.

glass showcase. Since the eyeglasses were so small relative to the space, the corner Vitrine emphasized the activity within the store rather than the product. Customers going through the process of trying on frames became the display for onlookers.



Figure 7.56 L.A. Eyeworks [2003] Neil M. Denari; Los Angeles, CA in Edie Cohen, "Look Out!: Architecture, Art and Branding Converge at the Corner Location of L.A. Eyeworks, a Neil M. Denari Design," *Interior Design* 74, no. 3 (Mar. 2003), 187; PhotoCrd: Benny Chan/Fotoworks.

Apple's Fifth Avenue store (2006) takes Store as Vitrine to an entirely new level: the store's famous glass cube was essentially an oversized Vitrine.¹²⁴

Figure 7.57 The glass cube was empty, encapsulating only a small, glowing Apple logo. Instead of product, the logo, and by extension, the brand itself was glorified by the grand gesture of encasing it within an oversized Vitrine.

Although the Vitrine appeared to be empty, it functioned as the entrance into the entirely below-grade store. A spiral glass staircase was contained within the cube, leading customers into the store below. The Vitrine then not only glorified the brand, but also added an element of reverence to the process of entering the store.

¹²⁴ Apple Store [2006] Bohlin Cywinski Jackson; New York City in John Gendall, "Business Week/Architectural Record Awards Winner: Apple Store Fifth Avenue, Bohlin Cywinski Jackson," *Architectural Record* 194, no. 11 (Nov. 2006): 86-89; PhotoCrd: Peter Aaron.



Figure 7.57 Apple Store [2006] Bohlin Cywinski Jackson; New York City in John Gendall, "Business Week/Architectural Record Awards Winner: Apple Store Fifth Avenue, Bohlin Cywinski Jackson," *Architectural Record* 194, no. 11 (Nov. 2006): 87; PhotoCrd: Peter Aaron.

Into the 1960s and '70s, Store as Vitrine was associated with stores that promoted themselves as modern and contemporary, (Herman Miller Textiles and Objects Shop, Design Research, Orthogonality, Crate & Barrel).

Throughout its earlier occurrences, Vitrine was described in the literature as a means for turning the store itself into one large shop window. In the 1980s and '90s, the rhetoric shifted from this more static description of a showcase, descriptions of transparent façades allowing shops to become like stages, or theaters, the activity within the stores as the show. Throughout the course of the twenty-first century, transparency was viewed as a strategy for eliminating intimidation or other barriers to entry by opting for a preview of the store over mystery. While most stores have followed the archetypical expression of using a transparent façade in order for the store to function as a showcase, Apple's Fifth Avenue store was arguably the ultimate expression of a store that is literally just a vitrine at street level.

Conclusion

Vitrines have been used in retail for displaying objects since the eighteenth century, but their perceived effect has shifted over time. Glass showcases were (and still are) viewed as a method for displaying precious and expensive goods, both for protection and demonstrating value. It was likely in the context

of contemporary art movements like Dada and Pop Art that the impact and power of the vitrine was reevaluated. Twentieth century artists challenged the notion of what connotes “art” and experimented with putting forth banal, everyday objects as works of art. One means of suggesting that an everyday consumer good could be considered art was through the use of Vitrine, as was seen with Jeff Koons’s vacuum cleaners in *The New*. Rather than using vitrines only to display precious objects, this line of thinking opened the possibility for using these associations with the vitrine to give the appearance that less valuable objects are precious. High-end retailers still use vitrines in the traditional sense, but many middle- or lower-market stores often leverage the power of Vitrine to increase the perceived value of the products contained within.

One of the most fascinating aspects of the intype is its reinterpretation in full-scale when stores themselves function as a Vitrine. The development of Store Vitrine corresponded with the development of glass technology and the greater architectural community’s experimentation with glass façades in the early twentieth century. Although store-scale vitrines essentially placed people on display within the store interiors, Prada’s SoHo boutique was probably the closest retail has come to literally displaying live people in vitrines. Apple’s Fifth Avenue store was the purest expression of Store as Vitrine, with the entrance to the store a vitrine encasing only the brand’s logo. Prada and Apple’s inklings into more innovative interpretations of Vitrine on both scales suggest that even more exciting expressions are in store for the future.

Evidence for the archetypical use and the chronological sequence of Object Vitrine in retail interiors was developed from the following sources: **1780** Freiburg & Treyer, Tobacconist [ca. 1780s] Anonymous; London, England in Claire Walsh, "Shop Design and the Display of Goods in Eighteenth-Century London," *Journal of Design History* 8, no. 3 (1995): 163; PhotoCrd: British Museum, Heal Collection; **1890** Goldman & Salatsch [1898] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, Adolf Loos (New York: Princeton Architectural Press, 1994), 42; PhotoCrd: *Das Interieur*; **1910** Kniže Clothing Store [1910] Adolf Loos; Vienna, Austria in Panayotis Tournikiotis, Adolf Loos (New York: Princeton Architectural Press, 1994), 46; PhotoCrd: Gerlach photo-studio; **1930** Postman's [1935] Morris Lapidus; New York City in Deborah Desilets, Morris Lapidus: The Architecture of Joy (New York: Rizzoli, 2010), 122; PhotoCrd: Morris Lapidus Archives; **1940** Messinger's [ca. 1940s] Jose A. Fernandez; New Rochelle, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 229; PhotoCrd: Gottscho-Schleisner; Martin's Department Store [1943] Morris Lapidus; Brooklyn, NY in Martina Düttmann and Friederike Schneider, eds., Morris Lapidus: Der Architekt des amerikanischen Traums (Morris Lapidus: The Architect of the American Dream) (Basel: Birkhäuser, 1992), 52; PhotoCrd: Morris Lapidus Archives; The Guild House [ca. 1940s] Carson & Lundin, Architects; Harry E. Davidson & Son, Architects; Boston, MA in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 122; PhotoCrd: Gottscho-Schleisner; **1950** Carol Antell [1952] Seymour R. Joseph, Joseph and Vladeck; New York City in Anonymous, "Expanding Store Creates Design Problem," *Architectural Record* 111, no. 2 (Feb. 1952): 159; PhotoCrd: Ben Schnall; **1960** Mantellassi [ca. 1960s] Pierluigi Spadolini; Florence, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 33; PhotoCrd: Anonymous; Untitled (camera shop) [ca. 1960s] Joe Colombo; Milan, Italy in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 90, 92; PhotoCrd: Anonymous; **1970** Mechanical Eye [1974] Oliver/Breyer Design Associates; Kansas City, MO in Anonymous, "Crown Center Retail Complex: A Pot-Pourri of Stores and Boutiques by Oliver/Breyer Design Associates," *Interior Design* 45, no. 6 (Jun. 1974): 92; PhotoCrd: Alexandre Georges; Neiman Marcus [1978] Eleanor Le Maire Associates, Inc.; Washington D.C. in Anonymous, "Neiman-Marcus/Washington: N-M's First Full-Service Store on the East Coast Designed by Eleanor Le Maire Associates, Inc.," *Interior Design* 49, no. 7 (Jul. 1978): 108; PhotoCrd: Mark Ross; **1980** Troa Cho [1983] Alfredo De Vido; New York City in J.G.T., "Playful Enterprise: Architect Alfredo De Vido Converts the Ground Floor of a 19th-century Manhattan Townhouse Into a Clothing Boutique," *Interior Design* 54, no. 9 (Sept. 1983): 255; PhotoCrd: Paul Warchol; LeSportsac [1984] Carr & Associates; New York City in A.L., "LeSportsac: Carr & Associates Increases Sales in a Small Greenwich Village Boutique," *Interior Design* 55, no. 2 (Feb. 1984): 211; PhotoCrd:

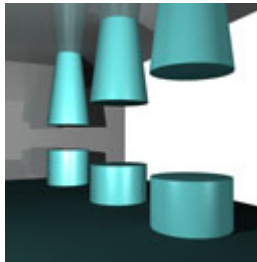
Sandra Williams; Creeks Boutique [1986] Philippe Starck; Paris, France in Karen D. Stein, "In the Pink," *Architectural Record: Record Interiors* 174, no. 9 (Mid-Sept. 1986): 130; PhotoCrd: Tom Vack with Corrine Pfister; **1990** Niessing [1990] Toshiko Mori, AIA; New York City in Edie Lee Cohen, "Niessing: On Madison Avenue, a New Genre of Jewelry Store by Toshiko Mori, AIA," *Interior Design* 61, no. 12 (Sept. 1990): 188; PhotoCrd: Peter Paige; Holt Renfrew [1994] Naomi Leff; Calgary, Canada in Edie Cohen, "Naomi Leff: With Updated Shops Throughout Canada and a New Store in Calgary, Holt Renfrew Reclaims Its High Fashion Status," *Interior Design* 65, no. 4 (Mar. 1994): 124; PhotoCrd: John Hall; Niketown [1997] Nike Design Team (architectural, media, and conceptual design); Brian McFarland, Michael LeClere; BOORA Architects; New York City in Virginia Kent Dorris, "Nike's Flagship Store Integrates Architecture into An All-Encompassing Brand-Reinforcing Experience," *Architectural Record: Record Interiors* 185, no. 3 (Mar. 1997): 102; PhotoCrd: Steve Hall, Marco Lorezetti/Hedrich-Blessing; **2000** Alexander McQueen [2000] Azman Owens; London, England in Suzanne Trocmé, "Metamorphic McQueen: Azman Owens Creates a Flexible, Theatrical Stage Set for Designer Alexander McQueen's First Freestanding Store in London," *Interior Design* 71, no. 5 (Apr. 2000): 182; PhotoCrd: Keith Collie; D'Fly [2002] Kevin C. White Architects; New York City in Leanne B. French, "Nuanced Lighting at D'Fly in New York City Casts a Glow Upon Jewelry in a Sleek Setting Fit for James Bond," *Architectural Record* 190, no. 11 (Nov. 2002): 238; PhotoCrd: James Wilkins; Marni [2007] Sybarite; Tokyo in Benjamin Budde, "Sybarite's Delight: At the Marni Boutique in Tokyo, Sybarite UK Played with Bewitching Signature Elements," *Interior Design* 78, no. 12 (Oct. 2007): 268; PhotoCrd: Jimmy Cohrssen; Christian Dior 2008] Peter Marino Architect; Paris, France in Mallery Roberts Morgan, "Dior, J'Adore: Peter Marino Updates the Original Paris Boutique with Elegance—and cheek," *Interior Design* 79, no. 2 (Feb. 2008): 168; PhotoCrd: Jimmy Cohrssen.

Evidence for the archetypical use and the chronological sequence of Store as Vitrine in retail interiors was developed from the following sources: **1930** Vassar Shop [ca. 1930s] Jose A. Fernandez, Architect; New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 21; PhotoCrd: Adolph Studly; Steckler Shop [ca. 1930s] Morris Ketchum, Jr. Architect and Victor Gruen, Designer; New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 20; PhotoCrd: Ezra Stoller; Postman's [1935] Morris Lapidus; New York City in Deborah Desilets, Morris Lapidus: The Architecture of Joy (New York: Rizzoli, 2010): 122; PhotoCrd: Morris Lapidus Archives; **1940** Martin's [ca. 1940s] Morris Lapidus; Brooklyn, NY in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 51; PhotoCrd: Anonymous; **1950** La Rinascente [1954] Carlo Pagani; Milan, Italy in Daniel Schwartzman, A.I.A., "Suburban Branch Department Stores: Architectural Record's Building Types Study Number 210," *Architectural Record* 115, no. 5 (May 1954): 186; PhotoCrd: Fortunati; Takashimaya [1959] Steinhardt & Thompson and Junzo Yoshimura; New York City in Anonymous, "Japanese Retailers Invade Fifth Avenue," *Architectural Record* 125, no. 4 (Apr. 1959): 208; PhotoCrd: Louis Reens, Courtesy of Owens-Corning Fiberglas Corp; **1960** FotoHuset [ca. 1960s] Sverre Fehn; Oslo, Norway in Karl Kaspar, Shops and Showrooms: An International Survey (New York: Frederick A. Praeger Publishers, 1967), 87; PhotoCrd: Teigens Fotoatelier; Herman Miller Textiles and Objects Shop [1962] Alexander Girard; New York City in James S. Hornbeck, Stores and Shopping Centers (New York: McGraw-Hill, 1962), 31; PhotoCrd Todd Webb; **1970** Design Research Building [1970] Benjamin Thompson & Associates, Inc.; Cambridge, MA in Anonymous, "Bright Glass Prism on Brattle Street," *Architectural Record* 147, no. 5 (May 1970): 106; PhotoCrd: Ezra Stoller; Orthogonality [1973] Brown/Steele/Bos, Inc.; Birmingham, MI in Anonymous, "Orthogonality: The Store with the Yellow Door," *Architectural Record* 154, no. 2 (Aug. 1973): 126; PhotoCrd: Greg Hursley; Crate & Barrel [1976] Garufo Roberts Associates and Bonesz, Maas, Buccola; Chicago, IL in Anonymous, "Crate & Barrel: Chicago, Illinois by Garufo Roberts Associates in Association With Bonesz, Maas, Buccola," *Architectural Record* 159, no. 1 (Jan. 1976): 92; PhotoCrd: Ezra Stoller; **1980** FINI [1984] Larry Rouch & Company; Seattle, WA in D.B., "Recherché," *Architectural Record: Record Interiors* 172, no. 9 (Mid-Sept. 1984): 144; PhotoCrd: Dick Busher; Amazoni [1984] Ziva S. Gruber; New York City in E.C., "Trump Tower I: Amazoni," *Interior Design* 55, no. 9 (Sept. 1984): 251; PhotoCrd: Peter Aaron, ESTO; Jerico [1989] Farrell Design Associates; Santa Monica, CA in Jerry Cooper, "Jerico: Farrell Design Associates Creates a Bold Boutique on Santa Monica's Main Street," *Interior Design* 60, no. 6 (Apr. 1989): 213; PhotoCrd: Toshi Yoshimi; **1990** Joan & David [1991] Eva Jiricna; New York City in Edie Lee Cohen, "Joan & David: Eva Jiricna's Shop Is Another Stylish Asset to the Now-Chic Flatiron District," *Interior Design* 62, no. 12 (Sept. 1991): 186; PhotoCrd: Peter Paige;

Philosophy [1998] David Ling Architects; New York City in Abby Dussel, "Extreme Theater: David Ling Architects Produces a Bravura Performance for Alberta Ferretti's U.S. Flagship Store, Philosophy," *Interior Design* 69, no. 12 (Oct. 1998): 143; PhotoCrd: Todd Eberle; Cerruti [1999] Antonio Citterio; New York City in Edie Cohen, "Certo Cerruti: Antonio Citterio Makes His American Fashion Debut with a Madison Avenue Flagship Store Designed for the Venerable Italian House of Cerruti," *Interior Design* 70, no. 11 (Sept. 1999): 215; PhotoCrd: Michael Moran; **2000** Oki-Ni [2001] 6A Architects; London, England in Corinna Dean, The Inspired Retail Space: Attract Customers, Build Branding, Increase Volume (Gloucester, MA: Rockport, 2003), 144; PhotoCrd: David Grandorge/Courtesy of 6A Architects; L.A. Eyeworks [2003] Neil M. Denari; Los Angeles, CA in Edie Cohen, "Look Out!: Architecture, Art and Branding Converge at the Corner Location of L.A. Eyeworks, a Neil M. Denari Design," *Interior Design* 74, no. 3 (Mar. 2003): 187; PhotoCrd: Benny Chan/Fotoworks; Apple Store [2006] Bohlin Cywinski Jackson; New York City in John Gendall, "Business Week/Architectural Record Awards Winner: Apple Store Fifth Avenue, Bohlin Cywinski Jackson," *Architectural Record* 194, no. 11 (Nov. 2006): 87; PhotoCrd: Peter Aaron.

CHAPTER 8

SPLIT COLUMN



Definition

Split Column is a vertical display technique where the middle section of a columnar form is removed, resulting in a void contained within an implied column.

Application Definition

In retail interiors, Split Column is a custom volumetric display system that focuses attention on products displayed within the void of an implied columnar form. Split Column may appear individually, but is frequently repeated in multiples for an amplified effect.

Similar but Different

Bottoms Up is a similar design practice that is concurrently being explored in a study of archetypical design practices in Bar & Nightclub interiors.¹ Oftentimes bar counters will be mirrored by a soffit directly above that mimics the form of the bar below. This repetition of similar form above and below is not unlike the Split Column when considered as a basic geometric manipulation, but the design strategy behind each practice is different. Bottoms Up is dynamic, using the void between two similar forms to visually frame and functionally support a main hub of interaction and activity in a bar. Split Column is more static in nature, using solid and void to frame a highly focused view of product on display. A practice similar to Bottoms Up does occur in retail and is usually applied to cash wraps or other counters. These instances would be considered Bottoms Up rather than Split Column because an area of dynamic activity

¹ Carla Wells, conversation with author, May 25, 2011; Carla Wells, "Bar and Nightclub Archetypes: A Study of Historical Practices in Contemporary Interior Design & Theory," (unpublished manuscript, May 25, 2011), Microsoft Word File.

rather than static objects is the focal point, and the form is usually less columnar in nature.

Intypes Cluster

Especially in contemporary retail applications, Split Column is often paired with Vitrine and Marching Order. Although in some instances all three intypes have even appeared together, the most common expressions are of Split Column paired individually with each. The void within Split Column is sometimes enclosed entirely in glass, resulting in a vitrine contained within a vertical form. Vitrines have also occasionally been placed on the base form in Split Column without occupying the entire void. Since Split Column is frequently featured in multiples, Marching Order represents a logical, linear organization for ordering repeated vertical forms in space. Marching Order suggests a linear progression for experiencing the displays, whereas a cluster of Split Column forms scattered about in space afford a more circuitous circulation path.

Description

Split Column can be analyzed on several levels. It is firstly important to understand the practice as a manipulation of form in space and the consequent effects resulting from this manipulation. The column's role in classical architecture will inform the parts of Split Column that are drawn from the classical column archetype. Visual merchandising deals specifically with the way that product is shown in a retail interior and how particular display practices in turn affect sales. Although the field of visual merchandising does not currently have terminology for Split Column as a formal display technique, it does deal with related display practices that are important to review. Finally,

discussion of relevant retail history will deepen the understanding of how changes in the industry have influenced and shaped the evolution of Split Column throughout the twentieth century.

At the most basic level, Split Column is a mass or volume that has undergone a subtractive transformation. Aside from basic geometric solids like spheres, cylinders, cones, pyramids and cubes, most other complex elements are the result of transformations of these solids, either through addition, subtraction or manipulation of form.² The subtraction needed to create a Split Column is justified by several driving principles of design—*unity*, *closure* and *emphasis*—that are employed in order to achieve the desired visual effect. The two forms remaining once the middle section has been removed are still related as a single, complete entity due to *unity*. Their similarity in shape and placement one above the other relates them, still implying a columnar form despite being incomplete.³

Inference of related form known as *unity* is made possible by the concept of *closure*, which is derived from the psychological concept of *gestalt*:

We have an instinctive ability to fill in incomplete patterns and shapes. This principle, first put forward by German Gestalt psychologists in the early twentieth century, suggests that our minds tend to ‘see’ organized wholes, or forms, as a totality (*Gestalt* is the German word for ‘form’) before perceiving the individual parts. Our minds also tend to find shapes in approximately related elements, such as the four dots perceived as a square.⁴

² Francis D.K. Ching, Architecture: Form, Space and Order (New York: John Wiley & Sons, Inc., 1996), 48.

³ Francis D.K. Ching, Interior Design Illustrated (Hoboken, NJ: John Wiley & Sons, Inc., 2005), 120.

⁴ Otto Ocvirk, et al, Art Fundamentals: Theory and Practice (New York: McGraw Hill, 2006), 91.

This visual relation of similar parts as a single whole is what makes the Split Column effect possible. Since the top and bottom portions of Split Column appear related in form and placement, they read as one object comprised of solid and void. Visual clues like the relative proximity and similar size and shape of the forms facilitate this completion, or *closure*, and help the brain to imagine the disconnected parts together as a whole.⁵

Once a Split Column is visually unified as a single spatial element, the principle of *emphasis* dictates its relationship to the rest of the retail interior. Various factors can determine how an element is emphasized, however the size and shape of Split Column are usually what gives it prominence in the spatial composition of a store. They are oftentimes larger in relative scale, and their unique form often contrasts with an interior's other design elements. Placement and orientation in space can also emphasize a form.⁶ The standalone nature of Split Column, allowing customers to walk fully around and experience it from all sides, often sets it apart as an autonomous element in a space. *Emphasis* appears on two distinct levels in the Split Column display technique. As discussed, the form initially draws attention to itself because it is differentiated within the context of the store. On a micro-scale, the product contained within is highlighted and emphasized as important because of its placement within the void. This means that Split Column first emphasizes its own form and then redirects viewers' attention to emphasize product contained within.

⁵ Ocvirk et al, Art Fundamentals, 40.

⁶ Ching, Interior Design Illustrated, 142-43.

With an understanding of the way that Split Column is generated and how it effectively supports display, it is possible to proceed to the resultant visual effects. Thomas Thiis-Evensen's discussion of height motifs in relation to walls is relevant to Split Column since columns are similarly vertical in nature. Thiis-Evensen considered both walls and columns in three parts, or "fields of energy:" upper, middle, and lower fields, or capital, shaft, and base in the column's case. The upper section is most closely related to the ceiling plane and the lower section to the floor, while the middle mediates the relationship and determines the height motif of the entire composition.⁷ This tripartite approach to dissecting a vertical element is appropriate, given the important role that the void plays in Split Column. Thiis-Evensen's *split* and *opening motifs* speak to Split Column because the size variation in the middle section has alternative implications in each scenario. Although he does specifically mention the *broken column*, a column stump used in Roman Antiquity as a grave stone, the concept (and name) behind Split Column is more accurately derived from Thiis-Evensen's height motifs since a broken column does not have a top.

Thiis-Evensen's height motifs inform the visual effects of the center void relative to its top and bottom forms. When the height of the void in a Split Column is less than the combined height of the top and bottom forms, it is considered a *split motif*. "The result is a middle section which seems to be pressed from both above and below in that the lower field seems to rise, while the upper field seems to sink."⁸ For retail display purposes, this establishes a

⁷ Thomas Thiis-Evensen, Archetypes in Architecture (New York: Oxford University Press, 1987), 129, 197.

⁸ Thiis-Evensen, Archetypes in Architecture, 135.

highly concentrated focal point. The downward movement of the top and the upward movement of the base converge in the central void where the product is displayed, as seen in this example from Norwegian clothing and accessories store, Stash.⁹ **Figures 8.1-2** The extreme proximity of the two nearly identical rectangular forms made for a strong visual connection between the forms and a compelling void in which bags were displayed.



Figure 8.1 (left) Stash [2005] Maurice Mentjens; Maastricht, Netherlands in Tessa Blokland, Dress Code: Interior Design for Fashion Shops (Amsterdam: Frame Publishers, 2006), 85; PhotoCrd: Arjen Schmitz.

Figure 8.2 (right) Stash [2005] Maurice Mentjens; Maastricht, Netherlands in Blokland, Dress Code 87; PhotoCrd: Arjen Schmitz.

In contrast, when the void is larger than the combined height of the top and bottom forms, the effect is instead akin to Evensen's *opening motif*. "The result is a wall that seems to expand at the middle by pressing the upper field further upward, while at the same time it pushes the lower field further downward."¹⁰ In retail applications, the *opening motif* is employed when spatial definition is desired but with less imposition on the openness of a space. An Isaac Mizrahi for Target pop-up store used this tactic to create informal fitting rooms.¹¹ **Figures 8.3-4** The mirrored Target logo on the floor and ceiling implied a cylindrical form that feels as if it were expanding and opening, rather

⁹ Stash [2005] Maurice Mentjens; Maastricht, Netherlands in Tessa Blokland, Dress Code: Interior Design for Fashion Shops (Amsterdam: Frame Publishers, 2006), 85, 87; PhotoCrd: Arjen Schmitz.

¹⁰ Thiis-Evensen, Archetypes in Architecture, 137.

¹¹ Isaac Mizrahi for Target Pop-Up Store [2003] Work Architecture; New York City in Ian Luna, Retail: Architecture and Shopping (New York: Rizzoli, 2005), 234-35; PhotoCrd: Courtesy of Work Architecture.

than encroaching on one another in the way that a *split motif* does. Overall, the *split motif* has been more common in retail display practice, likely due to its more dramatic visual impact and greater visual connection between the forms than the *opening motif*.



Figure 8.4 (right) Open Fitting Room, Isaac Mizrahi for Target Pop-Up Store [2003] Work Architecture; New York City in Luna, *Retail*, 235; PhotoCrd: Courtesy of Work Architecture.

Figure 8.3 (left) Closed Fitting Room, Isaac Mizrahi for Target Pop-Up Store [2003] Work Architecture; New York City in Ian Luna, *Retail: Architecture and Shopping* (New York: Rizzoli, 2005), 234; PhotoCrd: Courtesy of Work Architecture.

It is interesting to test the Target pop-up shop's fitting room against the definition of Split Column, since the expression was undeniably related but decidedly different. As an extreme case of an *opening motif*, it effectively served the purpose of demonstrating the visual effect of a center void that is larger than the forms. The question lies in whether a column implied entirely by a pair of two-dimensional shapes is still a Split Column. When the curtain to the fitting room was open, all that remained were the two-dimensional circular rug on the floor and the light on the ceiling. When the fitting room was occupied and the curtain was drawn closed, however, a columnar form resulted. The cylinder of fabric was visually related to the circular light of the same diameter on the ceiling, allowing it to read as a single, unified element. Perhaps then the fitting room was conditionally a Split Column; it was not a Split Column when open and unoccupied but became one when the curtain

was in place. The deciding factor lies in the underlying strategy behind the fitting room compared with that behind the Split Column intype. With the Target fitting room, two-dimensional forms imply the column, rather than implying one with the aid of similar, three-dimensional top and bottom forms simply missing their middle. Split Column is also ultimately defined as a display solution, and the void above this fitting room's curtain when pulled closed did not accommodate display. This type of mimicking of two-dimensional form on floor and ceiling commonly appears in contemporary retail design practice but are not considered expressions of Split Column.

It is advantageous to consider the Split Column intype within the context of retail display practice. Visual merchandising refers to the approach in which product is attractively shown in a retail setting in relation to sales and encompasses many of the relevant principles and effects associated with Split Column. Merchandisers have not previously identified Split Column as an archetype, likely due to the custom and often architectural nature of the display technique. Since visual merchandising usually falls within the realm of shop owners', managers and in-house designers rather than an architect or interior designer, displays are created by a vast assortment of movable display fixtures to flatter and feature specific products. Despite the distinction between these movable fixtures and more permanent built-in store furnishings, the guidelines that visual merchandisers use when arranging product displays are relevant to the consideration of Split Column as a display practice.¹²

¹² Emily M. Mauger, Modern Display Techniques (New York: Fairchild Publications, Inc., 1964), 38.

Visual merchandisers use the various properties of line—horizontal, vertical, diagonal, or curvilinear—as an organization tool. Split Column especially draws upon the vertical line’s inherent ability to attract attention, since vertical elements are naturally more readily apparent in the visual field than their horizontal counterparts. It is usually preferable to emphasize or give dominance to specific elements in a display composition. As discussed, Split Column emphasizes both its own form as well as the product displayed within it. The form then becomes a key focal point in a retail space.¹³ Visual merchandisers also often use the principle of repetition, since “by repeating or reiterating an idea or motif, that concept becomes more emphatic, more important, and thus, more dominant.”¹⁴ Split Column can appear as a singular element, or it can be repeated and featured in multiples for a greater visual impact. Finally, it is important to be cognizant of the heights at which products are displayed for viewing versus interacting. Split Column becomes a useful tool for placing product either at a comfortable eye level or at table-height for easy interaction, depending on the intended level of engagement with product.¹⁵

Over the course of the twentieth century, several key changes in the retail industry have shaped the evolution of Split Column within the context of the retail interior. An overall shift in focus from traditional, individualized customer service to quantity of mass-produced, self-selling product, to the contemporary, all-important brand image, was reflected in the way that Split Column

¹³ Martin M. Pegler, Visual Merchandising and Display (New York: Fairchild Publications, 2006), 17-20, 75.

¹⁴ Pegler, Visual Merchandising and Display, 22.

¹⁵ Mauger, Modern Display Techniques, 28.

manifested itself over the years. Although shopkeepers consciously made use of “design and display...to entice customers and enhance the attractiveness of goods” in the eighteenth and nineteenth centuries, architects and designers did not become heavily involved in retail design until more recently.¹⁶ Prior to the 1930s, architects in the United States were designing large-scale department stores but had not yet become widely involved in the design of smaller specialty shops.¹⁷ Prior to the Great Depression, trained architects in the U.S. “had not been greatly interested in store design, nor had it come to the attention of the average merchant that architectural skill would justify the cost of the architect’s services.”¹⁸ Difficult economic times conveniently brought architects and merchants together. Architects had less work since negligible building occurred, while merchants began to notice the way that attractively designed stores and product displays helped mass-produced products still feel unique and special.¹⁹ By the 1930s, architects involvement in shop design increased and stores recognized that their store interiors could differentiate them from competition in the marketplace.²⁰ Whether coincidental or related, Split Column appeared in the U.S. around the time that architects and designers began designing for retail. As a custom, architectural display system, its early appearances coincided with the increased involvement of the architectural profession in designing retail interiors.

¹⁶ Claire Walsh, “Shop Design and the Display of Goods in Eighteenth-Century London,” *Journal of Design History* 8, no. 3 (1995): 157.

¹⁷ This was not necessarily true in Europe. For example, Adolf Loos designed the interiors for several specialty shops around the beginning of the twentieth century.

¹⁸ Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1955), 14.

¹⁹ Fernandez, *The Specialty Shop*, 14.

²⁰ Bryan P. Westwood and Norman C. Westwood, *Smaller Retail Shops* (London: The Architectural Press, 1937), 9.

Although there were some early examples of Split Column in the 1940s, it was by no means as popular as it is in contemporary design practice. In the first half of the twentieth century, retail interiors were designed to support a high level of customer service, with specific architectural details prescribing roles and mediating the customer/sales associate interaction:

The arrangement of furnishings...does more than dictate modes of perception and access by the customer; it also turns the seller into an indispensable intermediary in the transaction...Customers are required to rely upon the salesperson in order to select a suitable product.²¹

An example of the way that the interior guided the interaction was in the traditional set-up of the glass display counter over which customer and salesperson would meet. The salesperson would show the products to customers, offering knowledge and advice. Drawers for product storage were often located behind the counter that only the sales associates had access. In this way, there would not have been a need for a display technique like Split Column at this time because the sales person mediated most of the interaction customers had with products. Evidence in the historical examples of Split Column demonstrates that its early applications were often associated with the design of this sales counter rather than individual product displays.

In its contemporary form, Split Column has been used to feature products in such a manner that the customer is invited to interact with the merchandise. This attitude towards retailing would explain why the modern form of Split Column developed concurrently with the rise of self-service shopping models. Post-WWII, price tags, informative labels and more accessible product

²¹ Sophie Dubuisson-Quellier, "The Shop as Market Space: The Commercial Qualities of Retail Architecture," eds. David Vernet and Leontine de Wit, Boutiques and Other Retail Spaces: The Architecture of Seduction, (New York: Routledge, 2007), 20-22.

displays armed shoppers with the tools they needed for a more independent shopping experience that was less reliant on personalized attention from a salesperson.²² Professionally-designed retail interiors intended to facilitate self-service would have turned to design strategies, like Split Column, that were more sophisticated display solutions, in order to provide stores with distinctive interiors that enabled customers to help themselves.

While the shift in emphasis from facilitating service to displaying product marked the likely origins of Split Column as an archetypical practice, the more recent emphasis on brand has influenced the way that Split Column has appeared in its contemporary applications.

Since the nineties in particular, attention has been focused more and more on exposition of the brand identity rather than representation of the product. Many different strategies are applied in the quest for consistency between the image of fashion and the image of the brand, but they all have one objective: creating an immediate impression that positions the name and the brand at the top of the mind. Physical space is increasingly one of the preferred means of communication.²³

This heightened focus on overall brand identity has led to increased recognition for the ways in which a store's interior design contributes to its brand's image, given that the spatial experience within the store is one of the most tangible and accessible aspects of the brand. In this context of highly branded retail interiors, Split Column has flourished as a means for integrating custom display elements that are consistent with the desired look of the brand into a space. In recent years, this shift in perspective has certainly diversified the geometry and form of Split Column, since the focus is less on highlighting

²² Dubuisson-Quellier, "The Shop as Market Space," 24.

²³ Claudio Marengo Mores, From Fiorucci to the Guerilla Stores: Shop Displays in Architecture, Marketing and Communications (Milan: Marsilio, 2006), 73.

the product and more on crafting the store's overall image and experience. The applications in the 1990s were fairly conservative, representing the minimalist aesthetic that was popular in retail design and spatial branding at the time. The reactions to and movements away from minimalism in retail interiors in the late 1990s and into the 2000s brought about exaggerated extremes.²⁴ This exaggeration was apparent in the way that Split Column has most recently become exceptionally sculptural and playful, rather than adhering to a stricter interpretation of the column.

Chronological Sequence

Split Column's early manifestations coincided with the design profession's relatively newfound interest in retail design. Several inklings towards contemporary versions of Split Column can be found in the 1940s, as seen here in the Parcel Post (1946) store designed by famous retail-turned-hotel architect, Morris Lapidus.²⁵ **Figure 8.5** A semi-circular form containing recessed cans was included above a semi-circular display counter for accessories or other small product below. The manipulation of scale in the top form still allowed this Split Column to obey the design principle of *unity* despite being larger because the two parts still related in shape and orientation.²⁶ The strategic placement of the round counter against a mirrored wall strikingly completed the form; the appearance of a full circular form accentuated the Split Column effect, since it implied a whole rather than half cylinder as it would have without the mirror. Early examples such as this one were more

²⁴ Mores, From Fiorucci to the Guerilla Stores, 87.

²⁵ Parcel Post [1946] Morris Lapidus; New York City in Deborah Desilets, Morris Lapidus: The Architecture of Joy (New York: Rizzoli, 2010), 136-37; PhotoCrd: Morris Lapidus Archives.

²⁶ Ching, Interior Design Illustrated, 120.

similar to Bottoms Up relative to contemporary instances of Split Column in the way that the strategy was used to define a zone of service and activity as opposed to a strategy for straightforward display. Historical examples such as this one, however, were a necessary step for movement towards Split Column's contemporary expression as an archetypical retail display technique.



Figure 8.5 Parcel Post [1946] Morris Lapidus; New York City in Deborah Desilets, *Morris Lapidus: The Architecture of Joy* (New York: Rizzoli, 2010), 136-37; PhotoCrd: Morris Lapidus Archives.

The application of the Split Column strategy for service counters continued into the 1950s. Simco Shoes (1950) featured a suspended rectangular form that referenced the row of vitrines below.²⁷ **Figure 8.6** The singular top form united the grouping of multiple table-height showcases below that functioned both as display and service counter. Lighting was incorporated into the top forms even in early interpretations of the archetype, setting precedent for Split Column as a strategy both from drawing attention to product displays as well as lighting them.

²⁷ Simco Shoes [1950] Gibbons & Heidtmann; Jamaica, NY in Anonymous, "Customer Lure for Shoe Chain," *Architectural Record* 107, no. 3 (Mar. 1950): 94-96; PhotoCrd: Lionel Freedman: Pictor.



Figure 8.6 Simco Shoes [1950] Gibbons & Heidtmann; Jamaica, NY in Anonymous, “Customer Lure for Shoe Chain,” *Architectural Record* 107, no. 3 (Mar. 1950): 95; PhotoCrd: Lionel Freedman: Pictor.

Although previous examples of Split Column for sales counters incorporated product, thereby maintaining their function as display and adherence to the archetype’s definition despite being service-oriented, the Carol Antell shop’s (1952) wrapping station did not display product aside from two small vitrines recessed in the wall.²⁸ **Figure 8.7** In that regard, this counter violated Split Column since the definition specifically differentiates between static display and areas of activity as with Bottoms Up.²⁹ Given that retail was shifting towards its contemporary self-service model in the 1940s and 1950s, interpretations of Split Column during this transitional period were still applied to service counters as the traditional focus of the retail exchange. The use of vertical forms to highlight elements in plan represented the development of the archetype to its present form, evolving from articulating an area of service to encapsulating product. The strong solid-void relationship utilized related geometric forms to frame a service within a void much as it would in the product displays in decades to come.

²⁸ Carol Antell [1952] Seymour R. Joseph, Joseph and Vladeck; New York City in Anonymous, “Expanding Store Creates Design Problem,” *Architectural Record* 111, no. 2 (Feb. 1952): 156-62; PhotoCrd: Ben Schnall.

²⁹ Anonymous, “Expanding Store Creates Design Problem,” 162.



Figure 8.7 Carol Antell [1952] Seymour R. Joseph, Joseph and Vladeck; New York City in Anonymous, "Expanding Store Creates Design Problem," *Architectural Record* 111, no. 2 (Feb. 1952): 162; PhotoCrd: Ben Schnall.

Architects and designers continued to use ceiling forms to reinforce important areas in retail floor plans in the 1960s and the expressions began to appear more like their contemporary form, now highlighting static display rather the service counters as in previous decades. The applications were still abstract in form and suggested vertical relationships without truly visually implying vertical form. In the salon of a suburban branch of department store Carson, Pirie, Scott & Co. (1964), an eye-catching chandelier was hung over a mannequin elevated on a plinth, in order to draw attention to the featured display in an otherwise open floor plan.³⁰ **Figure 8.8** Despite being an admittedly weaker example than more current forms of the archetype, the strategy was aligned with Split Column. Two related forms were used to encapsulate a void within which to feature product. This use of the solid/void relationship as a display strategy was pivotal and provided solid evidence for the movement towards more resolved interpretations of Split Column.

³⁰ Carson, Pirie, Scott & Co. [1964] Hal Lorey, A.I.D., Stonehedge Interiors; Shelby, KY in Anonymous, "Portfolio of Work: by Members of the Ohio South Kentucky Chapter," *Interior Design* 35, no. 9 (Sept. 1964): 126; PhotoCrd: Town & Country.



Figure 8.8 Carson, Pirie, Scott & Co. [1964] Hal Lorey, A.I.D., Stonehedge Interiors; Shelby, KY in Anonymous, "Portfolio of Work: by Members of the Ohio South Kentucky Chapter," *Interior Design* 35, no. 9 (Sept. 1964): 126; PhotoCrd: Town & Country.

Split Column achieved iconic status in the 1970s, the decade boasting numerous examples of columns that quite literally appeared to have been "split." High-fashion menswear shop Lehman-Saunders (1971) used the Split Column motif as a technique for both unification and differentiation in the store's open floor plan.³¹ **Figure 8.9** The cylindrical ceiling forms were versatile, some suspended over displays or seating while others contained lights. The store owner had requested an open atmosphere. The suspended forms were employed as a strategy to define the various parts of the store but unite them with similar form, all while successfully maintaining the store's open feel.³² The display in the foreground of this photo was a strong example of a Split Column. The cylinder that hung from the ceiling was identical in diameter to the solid cylinder on the floor used for displaying smaller products. As was becoming exceedingly more apparent, Split Column often was a solution for the integration of lighting above a display. Marching Order was also frequently used as an organizing principle when Split Column appeared in multiples.

³¹ Lehman-Saunders [1971] Joseph Braswell; Manhasset, NY in Anonymous, "Work by AID Members: Joseph Braswell," *Interior Design* 42, no. 8 (Aug. 1971): 130-31; PhotoCrd: Martin Hefler.

³² Anonymous, "Work by AID Members," 130.



Figure 8.9 Lehman-Saunders [1971] Joseph Braswell; Manhasset, NY in Anonymous, "Work by AID Members: Joseph Braswell," *Interior Design* 42, no. 8 (Aug. 1971): 130; PhotoCrd: Martin Hefler.

The instance of Split Column found in Neiman Marcus (1975) several years later was almost identical in form to the one at Lehman-Saunders.³³ **Figure 8.10** The interior was described as having "simple, bold forms," a phrase which accurately summed up the occurrences of Split Column throughout the 1970s. Lighting again was incorporated into the top half, demonstrating the success of Split Column in providing seamless, integrated lighting solutions for the products displayed in the void. Another feature of the practice was the ability to walk entirely around the form and experience it from all sides, as is the case in most applications. Neiman Marcus at the time was promoting a merchandising policy grounded in supporting maximum flexibility, so the store was comprised of high-quality custom display fixtures that could be easily reconfigured to accommodate changing needs and different types of display.³⁴ When the majority of the parts in an interior are movable, it is desirable to incorporate some permanent design elements in order to anchor the space. Split Column served as an anchoring design element for this Neiman Marcus

³³ Neiman Marcus [1975] Eleanor Le Maire Associates, Inc., interior designer; Jonh Carl Warnecke & Associates architect; St. Louis, MO in Anonymous, "Two Stores: Both the Work of the Same Design Firm, Bergdorf Goodman (White Plains) and Neiman Marcus (St. Louis) Posed Different Problems and Required Disparate Solutions," *Interior Design* 46, no. 4 (Apr. 1975): 150-61; PhotoCrd: Martin Helfer.

³⁴ Anonymous, "Two Stores," 157.

interior, providing a permanent ceiling form that could have related to any variety of forms placed beneath it.



Figure 8.10 Neiman Marcus [1975] Eleanor Le Maire Associates, Inc., interior designer; Jonh Carl Warnecke & Associates architect; St. Louis, MO in Anonymous, “Two Stores: Both the Work of the Same Design Firm, Bergdorf Goodman (White Plains) and Neiman Marcus (St. Louis) Posed Different Problems and Required Disparate Solutions,” *Interior Design* 46, no. 4 (Apr. 1975): 160; PhotoCrd: Martin Helfer.

Counterbalancing the mutability of a modular store layout with the permanence of Split Column was a trend in the 1970s. Miller’s, Inc. (1976) was similarly designed for flexibility and adaptability, so Split Column again became an anchor in the space.³⁵ **Figure 8.11** Extending the vertical display element to serve as the landmark for a specific department, Miller’s furthered this notion and utilized the top portion of the column as signage. This practice made apparent Split Column’s effectiveness at not only defining a contained zone within its own void, but also at indicating a greater spatial zone within a large store. While many of the early examples were round and column-like, instances like Miller’s offered compelling evidence for the success of Split Column’s effect in geometric shapes other than cylinders as well, still offering the same void and similar implied vertical column as a cylinder.

³⁵ Miller’s, Inc. [1976] Omniplan; Bristol, VA in Anonymous, “Miller’s, Inc.: Omniplan Develops a Comprehensive Modular Fixturing System for a Branch Department Store Located in Bristol, VA,” *Interior Design* 47, no. 6 (Jun. 1976): 134-39; PhotoCrd: Dan Hatzenbuehler; Frank Kelly.



Figure 8.11 Miller's, Inc. [1976] Omniplan; Bristol, VA in Anonymous, "Miller's, Inc.: Omniplan Develops a Comprehensive Modular Fixturing System for a Branch Department Store Located in Bristol, VA," *Interior Design* 47, no. 6 (Jun. 1976): 134; PhotoCrd: Dan Hatzenbuehler; Frank Kelly.

In the 1980s, Split Column was still interpreted much like a column, but the display practice became more artful. Much like Lehman-Saunders, Korean clothing boutique Troa Cho (1983) used a series of visually related vertical elements as an organizational tool and means for uniting the interior.³⁶

Figures 8.12-13 Troa Cho featured an intype trifecta: Split Column, Vitrine and Marching Order. The central displays were all example of Split Column, some containing vitrines, others providing seating, and all featuring integrated lighting. Split Column appeared in two, parallel Marching Order rows. The pairing of both open and enclosed versions of Split Column was intriguing, and provided a convenient side-by-side comparison of a Vitrine contained within a Split Column. The glass subtly connected the top and bottom forms, relating the forms as a whole and even visually articulating the *gestalt* principle. Furthermore, the glass encased the Split Column's void in way that made its negative space more tangible. By making the relationship between the two forms apparent and increasing perceptibility of the void within the forms, the Vitrine reinforced rather than jeopardized the integrity of the Split Column.

³⁶ Troa Cho [1983] Alfredo De Vido; New York City in J.G.T., "Playful Enterprise: Architect Alfredo De Vido Converts the Ground Floor of a 19th-Century Manhattan Townhouse Into a Clothing Boutique," *Interior Design* 54, no. 9 (Sept. 1983): 254-55; PhotoCrd: Paul Warchol.



Figure 8.12 (left) Troa Cho [1983] Alfredo De Vido; New York City in J.G.T., “Playful Enterprise: Architect Alfredo De Vido Converts the Ground Floor of a 19th-Century Manhattan Townhouse Into a Clothing Boutique,” *Interior Design* 54, no. 9 (Sept. 1983): 255; PhotoCrd: Paul Warchol.

Figure 8.13 (right) Troa Cho [1983] Alfredo De Vido; New York City in J.G.T., “Playful Enterprise,” 255; PhotoCrd: Paul Warchol.

The Charrette Store (1984), an art and architectural supply store, was even more playful than Troa Cho and used Split Column to stage somewhat of a practical design joke.³⁷ **Figure 8.14** “To amuse the Charrette’s design-conscious clientele, the designers turned the armature into a temple ruin that decompose[d] and abstract[ed] to allow for the existing building structure.”³⁸ In what was described as a “witty resolution of the conflict between architecture and product display,” the seemingly structural columns were deconstructed to become pedestals for display.³⁹ At least one of the store’s displays was an instance of Split Column, almost in its purest form. Part of the shaft of a classically-inspired column was removed, leaving just enough room for the display of a small object. This example demonstrated the highly concentrated focal point associated with Thiis-Evensen’s *split motif*, characterized by top and bottom forms in such close proximity so as to appear as if they were closing in on one another.⁴⁰ In another reference to classicism, an additional display pedestal that was only the bottom half of a column was suggestive of a *broken column*. In Roman antiquity, column stumps were sometimes used as

³⁷ Charrette Store [1984] Olson Lewis Architects & Planners, Inc.; New Haven, CT in Loring Leifer, “A Temple of Ideas: The Judges Deem the Newest Charette Store by Olson Lewis a Witty Resolution of the Conflict Between Architecture and Product Display,” *Interiors* 143, no. 1 (Jan. 1984): 170-71; PhotoCrd: Steve Rosenthal.

³⁸ Leifer, “A Temple of Ideas,” 171.

³⁹ Leifer, “A Temple of Ideas,” 171.

⁴⁰ Thiis-Evensen, *Archetypes in Architecture*, 135.

grave stones, a symbolic reminder of a life that once stood tall.⁴¹ Although the broken column served as inspiration in the naming of Split Column, the purpose and visual effect are fundamentally different.



Figure 8.14 Charrette Store [1984] Olson Lewis Architects & Planners, Inc.; New Haven, CT in Loring Leifer, "A Temple of Ideas: The Judges Deem the Newest Charette Store by Olson Lewis a Witty Resolution of the Conflict Between Architecture and Product Display," *Interiors* 143, no. 1 (Jan. 1984): 171; PhotoCrd: Steve Rosenthal.

The theme of deconstruction continued throughout the 1980s. Shu Uemura (1986) featured a cylindrical form that protruded from the façade and penetrated through to the interior.⁴² **Figures 8.15-16** From the exterior, the form read strongly as Split Column, having a solid base and capital, with a transparent window replacing the proverbial column shaft. The forms continued inside into the store, the base becoming a display counter, the capital a soffit and the void encapsulating a display area and table. The way that the display counter was stopped short of completing a full circle represented the dematerialization of the Split Column. However, the presence of the full, semi-circular soffit provided sufficient visual cues for understanding the overall impression of form as a cylinder. *Gestalt* and *closure* were essential in this application. The ability of the mind to visually complete the overall form resulted in a Split Column that effectively defined a zone within the store. Whereas a solid, horizontal surface normally would have constituted

⁴¹ Thiis-Evensen, *Archetypes in Architecture*, 201.

⁴² Shu Uemura [1986] Jean-Louis Véret and Gérard Ronzatti; Paris, France in Brigitte Fitoussi, *Les Boutiques* (Paris, Electa Moniteur, 1988), 70-73; PhotoCrd: Anonymous.

the top of a Split Column's base, in this case the "surface" consisted of the partial display counter and the display table adjacent to it within the column's implied base.



Figure 8.15 (left) Interior, Shu Uemura [1986] Jean-Louis Véret and Gérard Ronzatti; Paris, France in Brigitte Fitoussi, Les Boutiques (Paris, Electa Moniteur, 1988), 71; PhotoCrd: Anonymous.



Figure 8.16 (right) Façade, Shu Uemura [1986] Jean-Louis Véret and Gérard Ronzatti; Paris, France in Fitoussi, Les Boutiques, 72; PhotoCrd: Anonymous.

Split Column in the 1990s was similar in strategy and scale to the previous decade, if slightly more restrained. The Art Institute of Chicago Museum Store (1995) demonstrated the way that a light cove can act as the capital to a Split Column.⁴³ **Figure 8.17** The top had a different visual impact than most instances of Split Column, though, since it appeared to extend upwards rather than protruding down from the ceiling plane. The simple, modern aesthetic of this Split Column was part of a strategy for introducing refined design elements that would complement existing classically-inspired architectural details elsewhere in the space. This Split Column also incorporated lighting as many applications do, only this time with the diffuse glow of a light cove rather than an integrated light fixture.

⁴³ The Art Institute of Chicago Museum Store [1995] Powell/Kleinschmidt; Chicago, IL in MJ Madigan, "Museum Shop: Attentive to Classic Detailing, Powell/Kleinschmidt Reworks a Museum Shop for More Space and Better Flow," *Interiors* 154, no. 12 (Dec. 1995): 68-71; PhotoCrd: Jon Miller/Hedrich-Blessing.



Figure 8.17 The Art Institute of Chicago Museum Store [1995] Powell/Kleinschmidt; Chicago, IL in MJ Madigan, "Museum Shop: Attentive to Classic Detailing, Powell/Kleinschmidt Reworks a Museum Shop for More Space and Better Flow," *Interiors* 154, no. 12 (Dec. 1995): 68; PhotoCrd: Jon Miller/Hedrich-Blessing.

The triple combination of Split Column, Vitrine and Marching Order reappeared in the 1990s. The NikeTown (1997) stores have often employed museum and exhibit design practices in order to visually and experientially tell the Nike Story.⁴⁴ **Figure 8.18** The museum aesthetic was apparent in their use of Vitrine for isolating single sneakers on display, and arranging a series of them sequentially in Marching Order. When Split Column is of a smaller scale rather than spatial in nature, repetition has often been used to increase visual presence and impact. The solid-void relationship in Nike's case was heightened especially in the way that these columns were rowed up, since the repeated, adjacent solids and voids multiplied their effect. The form of the columns themselves further accentuated the effect of the Split Column. The cinched centers flanked by larger, glowing tops and bases focused even more attention on the central voids containing sneakers encased in glass. These vitrines thus provided further evidence for instances where the voids were enclosed in glass to still be considered instances of Split Column. The transparent vitrines meant that the columns were still visually missing a portion of their middles and therefore were "split."

⁴⁴ Niketown [1997] Nike Design Team (architectural, media, and Conceptual design); Brian McFarland, Michael LeClere; BOORA Architects; New York City in Virginia Kent Dorris, "Nike's Flagship Store Integrates Architecture Into an All-Encompassing Brand-Reinforcing Experience," *Architectural Record: Record Interiors* 185, no. 3 (Mar. 1997): 100-103; PhotoCrd: Steve Hall, Marco Lorezetti/Hedrich-Blessing; Dorris, "Nike's Flagship Store," 102.



Figure 8.18 Niketown [1997] Nike Design Team (architectural, media, and Conceptual design); Brian McFarland, Michael LeClere; BOORA Architects; New York City in Virginia Kent Dorris, “Nike's Flagship Store Integrates Architecture Into an All-Encompassing Brand-Reinforcing Experience,” *Architectural Record: Record Interiors* 185, no. 3 (Mar. 1997): 102; PhotoCrd: Steve Hall, Marco Lorezetti/Hedrich-Blessing.

Split Column was a recurring design tactic for Shu Uemura (1998), as the practice reappeared in their New York Store a little over a decade after the Paris store.⁴⁵ **Figure 8.19** The practice was again employed to define a makeup counter. A mirror wall was featured behind the counter, allowing the semi-circular forms to read as full circles much like Lapidus had done in Parcel Post in the 1940s. This “complete,” cylindrical form was also reminiscent of the simple, bold forms from the 1970s. A Split Column of this nature that forms a counter, especially when applied to a store’s cash wrap, would typically be instead considered an instance of Bottoms Up, since the void for a cash wrap counter would be intended for the activity of the sales exchange. Service counters, like Shu Uemura’s make up counter or jewelry counters, however, can be considered with Split Column because they are designed for display, albeit a unique type of display that requires the assistance of a sales associate for its demonstration.

⁴⁵ Shu Uemura [1998] M.I.C.; New York City in Monica Geran, “Face Value: To Prove That Good Design and Location Make a Difference, M.I.C. Creates a Soho-Dased Showroom for Shu Uemura Cosmetics,” *Interior Design* 69, no. 5 (Apr. 1998): 192-95; PhotoCrd: Paul Warchol.



Figure 8.19 Shu Uemura [1998] M.I.C.; New York City in Monica Geran, "Face Value: To Prove That Good Design and Location Make a Difference, M.I.C. Creates a Soho-Dased Showroom for Shu Uemura Cosmetics," *Interior Design* 69, no. 5 (Apr. 1998): 192; PhotoCrd: Paul Warchol.

The most recent instances of Split Column have been the most exploratory, become increasingly sculptural and pushing the boundaries of the types of forms that can be used to achieve Split Column's solid/void effect. Fila, the classic Italian sportswear company, opened a New York flagship (2006) in an attempt to reinvigorate its brand.⁴⁶ **Figure 8.20** The store interior featured a dramatically sculptural Split Column as the focal point. The installation was a testament to the effectiveness of the Split Column even when applied to exceedingly organic or amorphous forms. Even with this type of organic form, it still acted as a solid top, central void, and solid base. The surface of the base corresponded with the top form's abutting surface in shape, proximity and orientation. Elaborating further on the column analogy, this Split Column could be perceived as akin to the Corinthian column in the way that its capital was fluted and ostentatious in comparison to the more conservative Doric and Ionic orders. In the context of a store trying to revive and reposition itself, Split Column became a unique, custom design solution that would have made for a memorable experience for customers and differentiated the brand in the marketplace.

⁴⁶ Fila [2006] Giorgio Borruso; New York City in Craig Kellogg, "Fila's Grand Slam: Giorgio Borruso Puts Some Major Topspin on a New York Flagship, the Prototype for an International Rollout," *Interior Design* 77, no. 4 (Apr. 2006): 210-15; PhotoCrd: Benny Chan/Fotoworks.



Figure 8.20 Fila [2006] Giorgio Borruso; New York City in Craig Kellogg, "Fila's Grand Slam: Giorgio Borruso Puts Some Major Topspin on a New York Flagship, the Prototype for an International Rollout," *Interior Design* 77, no. 4 (Apr. 2006): 213; PhotoCrd: Benny Chan/Fotoworks.

Galaxie Lafayette (2006) featured two elegant interpretations of Split Column.⁴⁷ The first application was a Showcase Stair that was designed using the principles of Split Column. **Figure 8.21** A series of layered, concentric circles that incrementally decreased in size as they progressed upwards formed the steps and were matched by a corresponding circular form on the ceiling. In an inverse relationship to the standard Split Column, a circular cut-out in the ceiling corresponded to the size of the bottom step, delineating an overall implied cylinder that contained the entire stair within it. Although Mannequins were displayed on the periphery of the void, it is interesting to consider the way that customers would have also become part of the display when on the stairs. Split Column was a motif throughout the store and was repeated in another display in the store, mimicking the overlapping circle pattern from the Showcase Stair. **Figure 8.22** Related compositions of circles on the ceiling and for establishing the display surface below resulted in a compelling connection between the two parts. The high contrast between the white forms and the black floor and ceiling planes heightened the visual impact. Examples like Galaxie Lafayette's stair and custom display demonstrate the

⁴⁷ Galaxie Lafayette [2005] Plajer & Franz Studio; Berlin, Germany in Blokland, Dress Code: Interior Design for Fashion Shops, (Amsterdam: Frame Publishers, 2006): 283-84; PhotoCrd: diephotodesigner.de.

potential that innovative interpretations of Split Column hold for creating richer spatial experiences in retail interiors.



Figure 8.21 (left) Galaxie Lafayette [2005] Plajer & Franz Studio; Berlin, Germany in Blokland Dress Code: Interior Design for Fashion Shops, (Amsterdam: Frame Publishers, 2006), 283; PhotoCrd: diephotodesigner.de.

Figure 8.22 (right) Galaxie Lafayette [2005] Plajer & Franz Studio; Berlin, Germany in Blokland, Dress Code, 284; PhotoCrd: diephotodesigner.de.

Both Fila and Mikimoto (2006) have reiterated that the capital and base forms in Split Column do not need to be identical, as long as their adjacent faces are similar in size and shape.⁴⁸ **Figure 8.23** The Mikimoto store paired a stainless steel, cone-shaped pedestal with a cylindrical, nylon fringe shade above.⁴⁹ This interpretation of the light in the top form functioned almost as a built-in lamp shade. The void's small size relative to the height of the overall forms resulted in a concentrated focus on the items on display. Such situations suggest the power of the void to almost project an imaginary Vitrine around the merchandise, even if one was not there. A metaphorical vitrine was implied in the way that the void similarly conveyed a message of "look but don't touch." The repetition of Marching Order was used to enhance the visual

⁴⁸ Mikimoto [2006] Ichiro Nishiwaki, interior designer; Toyo Ito, architect; Tokyo, Japan in Masaaki Takahashi, "A Window on Luxury: Toyo Ito's Building Lets Tokyo Glimpse Mikimoto Pearls in the Perfect Setting, an Interior by Ichiro Nishiwaki," *Interior Design* 77, no. 4 (Apr. 2006): 192-99; PhotoCrd: Jimmy Cohrsen.

⁴⁹ Kellogg, "A Window on Luxury," 196.

impact of a smaller Split Column, in an alternative approach to the bold statement made by large, singular forms as in Fila. The resulting experience was more intimate, as the customer interacted with each display individually and sequentially rather than all at once as with a single large form.



Figure 8.23 Mikimoto [2006] Ichiro Nishiwaki, interior designer; Toyo Ito, architect; Tokyo, Japan in Masaaki Takahashi, “A Window on Luxury: Toyo Ito’s Building Lets Tokyo Glimpse Mikimoto Pearls in the Perfect Setting, an Interior by Ichiro Nishiwaki,” *Interior Design* 77, no. 4 (Apr. 2006): 196; PhotoCrd: Jimmy Cohrsen.

An equally sculptural but entirely different interpretation of Split Column can be found in the approach taken by Novo (2008).⁵⁰ **Figure 8.24** Instead of single, solid forms, this Split Column was comprised of a series of hollow stainless steel tubes arranged in a cylindrical formation to create the top and bottom forms. The pattern was inspired by stalactite and stalagmite formations, mimicking their interplay of opposing downward and upward motions.⁵¹ Mannequins were displayed within. As with Galaxie Lafayette, a singular, sculptural Split Column made a bold statement without need for repetition. Customers could enter and engage with this one as with the Showcase Stair.

⁵⁰ Novo [2008] Studio 63 Architecture + Design; Hong Kong, China in Mark McMenamin, “All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond,” *Interior Design* 79, no. 4 (Apr. 2008): 266-81; PhotoCrd: Yael Pincus.

⁵¹ McMenamin, “All Dressed Up,” 270.



Figure 8.24 Novo [2008] Studio 63 Architecture + Design; Hong Kong, China in Mark McMenamin, "All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 271; PhotoCrd: Yael Pincus.

Patrick Cox (2009), a small handbag and accessories boutique in a Tokyo mall used Split Column essentially as the main design feature in the store.⁵² **Figure 8.25** The forms continued the sculptural trend, reinterpreting the column with a cylinder made up of a series of rings of varying size. The pairing of Split Column and White Out resulted in a highly concentrated focus on the product. Thiis-Evensen's *split motif* was present again, directing all visual energy towards the items contained between the apparently sinking top and rising bottom forms.⁵³ The effect was multiplied by the all-white palette, leaving the product as the only color in the space. Repetition of Split Column was visually compelling even when not arranged in Marching Order. Such scattered arrangement of form accentuated the ability to circulate entirely around the forms, lending themselves to an organic, circuitous circulation pattern.



Figure 8.25 Patrick Cox [2009] Sinato; Tokyo, Japan in Benjamin Budde, "Walk Through: The Halo Effect," *Interior Design* 80, no. 9 (Jul. 2009): 56; PhotoCrd: Nacása & Partners.

⁵² Patrick Cox [2009] Sinato; Tokyo, Japan in Benjamin Budde, "Walk Through: The Halo Effect," *Interior Design* 80, no. 9 (Jul. 2009): 55-56; PhotoCrd: Nacása & Partners.

⁵³ Thiis-Evensen, *Archetypes in Architecture*, 135.

A more recent Nike store (2010) used pyramidal rather than cylindrical applications of Split Column.⁵⁴ **Figure 8.26** Vitrines rested on the bottom forms, but did not encapsulate the entire void as seen in previous examples. Split Column was this time repeated in a radial organization and fanned out in circle. In this case the intype was a strategy for highlighting table height vitrines. Although many stores make use of these types of table-height glass showcases, the pairing with a suspended vertical form more visibly marked their location in the store.



Figure 8.26 Nike [2010] Wonderwall; Tokyo, Japan in Meghan Edwards, “Global Shopper: Flagship, Boutique or Showroom—The World Is Our Marketplace,” *Interior Design* 81, no. 4 (Apr. 2010): 193; PhotoCrd: Kozo Takayama.

Conclusion

Split Column has become increasingly sculptural and complex in recent years as a custom, often architectural display solution in the retail interior. A host of off-the-shelf display fixtures are available for furnishing retail interiors, so the personalization associated with opting for custom-designed display fixtures speaks to a retailers desire to create a tailored shopping experience for customers.⁵⁵ Custom display techniques are inherently more expensive since they require the added cost of design and construction services. They also

⁵⁴ Nike [2010] Wonderwall; Tokyo, Japan in Meghan Edwards, “Global Shopper: Flagship, Boutique or Showroom—The World Is Our Marketplace,” *Interior Design* 81, no. 4 (Apr. 2010): 188-201; PhotoCrd: Kozo Takayama.

⁵⁵ Rodney Fitch and Lance Knobel, *Retail Design* (New York: Whitney Library of Design, 1990), 44.

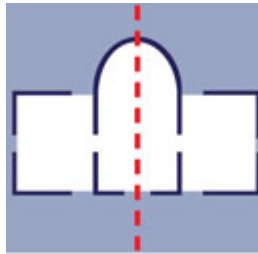
decrease the flexibility of a store compared to using all moveable fixtures that are easily reconfigurable for changing needs. Ultimately, Split Column has functioned as a spatially integrated, sculptural display solution that sets retail interiors apart from those that rely primarily on existing display fixturing sold on the market. The vertical nature of Split Column inherently draws attention to itself within the spatial composition of the store as a whole, and then transfers that attention to the products contained within. The custom nature of the display allows it to not only align with the image that a brand wishes to create, but it affords designers and retailers a level of control over customer interaction with product. Beyond the overall interior experience in a store, Split Column has evolved from a strategy for framing the service relationship between sales associate and customer over a counter to a means for crafting the individual interaction the customer has with the product on display.

Evidence for the archetypical use and the chronological sequence of Split Column in retail interiors was developed from the following sources: **1940** Parcel Post [1946] Morris Lapidus; New York City in Deborah Desilets, Morris Lapidus: The Architecture of Joy (New York: Rizzoli, 2010), 136-137; PhotoCrd: Morris Lapidus Archives; **1950** Simco Shoes [1950] Gibbons & Heidtmann; Jamaica, NY in Anonymous, "Customer Lure for Shoe Chain," *Architectural Record* 107, no. 3 (Mar. 1950): 95; PhotoCrd: Lionel Freedman: Pictor; Carol Antell [1952] Seymour R. Joseph, Joseph and Vladeck; New York City in Anonymous, "Expanding Store Creates Design Problem," *Architectural Record* 111, no. 2 (Feb. 1952): 162; PhotoCrd: Ben Schnall; **1960** Carson, Pirie, Scott & Co. [1964] Hal Lorey, A.I.D., Stonehedge Interiors; Shelby, KY in Anonymous, "Portfolio of Work: by Members of the Ohio South Kentucky Chapter," *Interior Design* 35, no. 9 (Sept. 1964): 126; PhotoCrd: Town & Country; **1970** Lehman-Saunders [1971] Joseph Braswell; Manhasset, NY in Anonymous, "Work by AID Members: Joseph Braswell," *Interior Design* 42, no. 8 (Aug. 1971): 130; PhotoCrd: Martin Hefler; Neiman Marcus [1975] Eleanor Le Maire Associates, Inc., interior designer; Jonh Carl Warnecke & Associates architect; St. Louis, MO in Anonymous, "Two Stores: Both the Work of the Same Design Firm, Bergdorf Goodman (White Plains) and Neiman Marcus (St. Louis) Posed Different Problems and Required Disparate Solutions," *Interior Design* 46, no. 4 (Apr. 1975): 160; PhotoCrd: Martin Helfer; Miller's, Inc. [1976] Omniplan; Bristol, VA in Anonymous, "Miller's, Inc.: Omniplan Develops a Comprehensive Modular Fixturing System for a Branch Department Store Located in Bristol, VA," *Interior Design* 47, no. 6 (Jun. 1976): 134; PhotoCrd: Dan Hatzenbuehler; Frank Kelly; **1980** Troa Cho [1983] Alfredo De Vido; New York City in J.G.T., "Playful Enterprise: Architect Alfredo De Vido Converts the Ground Floor of a 19th-Century Manhattan Townhouse Into a Clothing Boutique," *Interior Design* 54, no. 9 (Sept. 1983): 255; PhotoCrd: Paul Warchol; Charrette Store [1984] Olson Lewis Architects & Planners, Inc.; New Haven, CT in Loring Leifer, "A Temple of Ideas: The Judges Deem the Newest Charette Store by Olson Lewis a Witty Resolution of the Conflict Between Architecture and Product Display," *Interiors* 143, no. 1 (Jan. 1984): 171; PhotoCrd: Steve Rosenthal; Shu Uemura [1986] Jean-Louis Véret and Gérard Ronzatti; Paris, France in Brigitte Fitoussi, Les Boutiques (Paris, Electa Moniteur, 1988), 71-72; PhotoCrd: Anonymous; **1990** The Art Institute of Chicago Museum Store [1995] Powell/Kleinschmidt; Chicago, IL in MJ Madigan, "Museum Shop: Attentive to Classic Detailing, Powell/Kleinschmidt Reworks a Museum Shop for More Space and Better Flow," *Interiors* 154, no. 12 (Dec. 1995): 68; PhotoCrd: Jon Miller/Hedrich-Blessing; Niketown [1997] Nike Design Team (architectural, media, and Conceptual design); Brian McFarland, Michael LeClere; BOORA Architects; New York City in Virginia Kent Dorris, "Nike's Flagship Store Integrates Architecture Into an All-Encompassing Brand-Reinforcing Experience," *Architectural Record: Record Interiors* 185, no. 3 (Mar. 1997): 102; PhotoCrd: Steve Hall, Marco Lorezetti/Hedrich-Blessing; Shu Uemura [1998] M.I.C.; New

York City in Monica Geran, "Face Value: To Prove That Good Design and Location Make a Difference, M.I.C. Creates a Soho-Dased Showroom for Shu Uemura Cosmetics," *Interior Design* 69, no. 5 (Apr. 1998): 192; PhotoCrd: Paul Warchol; **2000** Stash [2005] Maurice Mentjens; Maastricht, Netherlands in Tessa Blokland, Dress Code: Interior Design for Fashion Shops (Amsterdam: Frame Publishers, 2006), 85, 87; PhotoCrd: Arjen Schmitz; Galaxie Lafayette [2005] Plajer & Franz Studio; Berlin, Germany in Tessa Blokland, Dress Code: Interior Design for Fashion Shops, (Amsterdam: Frame Publishers, 2006), 283, 284; PhotoCrd: diephotodesigner.de; Mikimoto [2006] Ichiro Nishiwaki, interior designer; Toyo Ito, architect; Tokyo, Japan in Masaaki Takahashi, "A Window on Luxury: Toyo Ito's Building Lets Tokyo Glimpse Mikimoto Pearls in the Perfect Setting, an Interior by Ichiro Nishiwaki," *Interior Design* 77, no. 4 (Apr. 2006): 196; PhotoCrd: Jimmy Cohrssen; Fila [2006] Giorgio Borruso; New York City in Craig Kellogg, "Fila's Grand Slam: Giorgio Borruso Puts Some Major Topspin on a New York Flagship, the Prototype for an International Rollout," *Interior Design* 77, no. 4 (Apr. 2006): 213; PhotoCrd: Benny Chan/Fotoworks; Novo [2008] Studio 63 Architecture + Design; Hong Kong, China in Mark McMenamin, "All Dressed Up: No Place To Go? Follow the Fashionistas from Paris to Hong Kong and Beyond," *Interior Design* 79, no. 4 (Apr. 2008): 271; PhotoCrd: Yael Pincus; Patrick Cox [2009] Sinato; Tokyo, Japan in Benjamin Budde, "Walk Through: The Halo Effect," *Interior Design* 80, no. 9 (Jul. 2009): 56; PhotoCrd: Nacása & Partners; **2010** Nike [2010] Wonderwall; Tokyo, Japan in Meghan Edwards, "Global Shopper: Flagship, Boutique or Showroom—The World Is Our Marketplace," *Interior Design* 81, no. 4 (Apr. 2010): 193; PhotoCrd: Kozo Takayama.

CHAPTER 9

BILATERAL



Definition

Bilateral is a design practice derived from classicism describing a floor plan that is perfectly symmetrical, each half of the plan a reflected, mirror image of the other.

Application Definition

Bilateral is found in retail applications as a straightforward ordering principle for deriving clearly articulated, symmetrical floor plans. The practice is most commonly found in small, narrow boutique shops where space is limited, as it often offers the most space-efficient layout.

Similar but Different

Bifurcated Plan is an intype also used to describe a specific tactical approach to the floor plan. Bifurcated Plan separates public spaces from private spaces by means of a small connecting entry or bridge. The practice was first identified in residential interiors and was found to have originated in the 1940s with Marcel Breuer's experimentation with "bi-nuclear" homes. The interior organization of these houses separated public and private functions into two separate parts, often centrally joined in the form an "H."¹ Bilateral and Bifurcated Plan are similar in name, their reference to floor plans, and the way in which they both divide a space into two distinct parts. Their inherent difference lies in the lack of necessity for symmetry in the division associated with Bifurcated Plan. Bilateral refers specifically to an interior that is perfectly

¹ Marta Mendez, "Theory Studies: Archetypical Practices of Contemporary House Design," (M.A. Thesis, Cornell University, 2008), 151-60.

symmetrical, appearing almost as if one half of a space has been mirrored over a central line of reflection.

Description

Bilateral is an ordering principle based upon simple geometry and symmetrical origins in nature. Inspired by its natural occurrences, bilateral symmetry was considered the epitome of perfection in Greek and Roman antiquity and as a result was expressed in much of their architecture. The classical tradition—symmetry included—has influenced architecture and design ever since. Designers have tended to either embrace symmetry for its fundamental order, or reject it in favor of asymmetry, celebrating the imperfection. Although according to strict geometric definition, bilateral symmetry necessitates two perfectly identical halves, Bilateral in retail interiors is understood as nearly perfect symmetry with some minor variation allowed. Bilateral has long appeared in retail interiors, offering a convenient solution for maintaining order in the retail setting. Its applications, retail and otherwise, can be best understood through a discussion of symmetry's use and purpose in the built environment.

At the most basic level, symmetry is mathematical and scientific fact.

Symmetry is a matter of practicality from the perspectives of geometry and physics, since it is the simplest means for achieving structural stability.²

People directly experience this relationship between symmetry and stability on a daily basis through gravity:

² Rafael Moneo, Foreword to Contested Symmetries and Other Predicaments in Architecture by Preston Scott Cohen, 6-11 (New York: Princeton Architectural Press, 2001), 6.

Symmetry, according to [architectural author] Sven Hesselgren, is an image of fundamental order which we carry with us as a reference for all of our actions. This order emanates from the interface between our body and the force of gravity...Phenomena such as balance and imbalance play a decisive role in maintaining our existence. We project this over to all of our surroundings.³

Given humans' physical and tangible understanding of stability through the bilateral symmetry of their own bodies, people instinctively project order upon the objects they influence in their environment. Organization, regularity and stability are all qualities that humans value, especially when it comes to the built environment. "Geometric order is a basic human need desired in any planned situation—people instinctively try for such order in furniture arrangement in their homes and...offices."⁴

Symmetry and order consequently became entrenched in the way in which buildings and spaces have been designed. Early architects, especially during the Renaissance, began their training by studying geometry, equipping them with the knowledge of shape and form necessary for considering the consideration of three-dimensional forms and space.⁵ Beyond geometry, classical and classically-inspired architects turned to nature for the proportions that were used to determine scale and regulate relationships within groupings of form. They imitated proportions found in nature because they believed it represented perfect, idealized formal relationships.⁶ "The human body, with its modular construction" was considered "the ideal expression of nature's unity," as eternalized by Leonardo da Vinci's iconic image of the Vitruvian man,

³ Thomas Thiis-Evensen,, Archetypes in Architecture (New York: Oxford University Press, 1987), 120.

⁴ John Pile, Interiors: Second Book of Offices (New York: Whitney Library of Design, 1969), 9, 261.

⁵ Moneo, Foreword to Contested Symmetries, 6.

⁶ Robert Tavernor, Palladio and Palladianism (London: Thames and Hudson, 1991), 37.

inscribed within a circle and square.⁷ Although dimensions for the classical column orders were derived from human proportions, it was the body's bilateral symmetry that initially inspired symmetry in architecture.

Vitruvius, alive during the first century BC, promoted imitation of nature, his reasons threefold. Utility, strength and beauty were his essential tenets of architecture, all of which were rationally informed by proportions and, of course symmetry, found in nature.⁸ Vitruvian principles were later discovered and renewed by Andrea Palladio in the sixteenth century, who carried out the legacy of symmetry and spatial composition along axes throughout his treatises and body of work.⁹ Leone Battista Alberti's perspective on symmetry in architecture from the fifteenth century offers further insight into why the symmetry of the body was held in such high esteem. He and his contemporaries viewed the "laws" of Nature as absolute and supreme. This thought process "[equated] the laws of Nature with the law of beauty and that in turn with the laws of architecture."¹⁰ If they viewed nature as inherently beautiful, architecture, by extension, could also be made beautiful if it drew inspiration from naturally occurring proportion and symmetry. Although he had grouped proportion and symmetry together as laws of nature, he more adamantly advocated for basing proportional relationships on nature.

⁷ David Pearson, New Organic Architecture: The Breaking Wave (Berkeley: University of California Press, 2001), 30.

⁸ Tavernor, Palladio and Palladianism, 11-12.

⁹ Branko Mitrović, Learning from Palladio (New York: W.W. Norton & Company, 2004), 173.

¹⁰ Hanno-Walter Kruft, A History of Architectural Theory from Vitruvius to the Present (New York: Princeton Architectural Press, 1994), 47.

During the seventeenth century, however, Claude Perrault declared bilateral symmetry superior to proportion as *beauté positive*, or positive, absolute beauty. “He separated it and distinguished it from arbitrary sources of beauty, including proportion. This differed radically from the Albertian conception of proportion that rested on *concinnitas*—the harmonious relationship of part to whole—and implied bilateral symmetry.”¹¹ Regardless of whether symmetry or proportion were viewed as more important, bilateral symmetry appeared in the majority of classical floor plans and façades, became ingrained in the architectural discourse, and has been maintained as a principle in the architectural tradition ever since. Classicism was transplanted in the United States from England in the eighteenth century, as seen in buildings like Thomas Jefferson’s Monticello. In following the classical tradition, Jefferson, too found purity in nature’s geometry.¹² The reliance on symmetry as an archetypical ordering principle and building practice for hundreds of years influenced American building as well, establishing precedent and setting the stage for Bilateral to also become an archetypical practice in the design of retail interiors.

Aside from bilateral symmetry itself, the intype also has classicism’s followers to thank for illuminating an architectural predicament that is especially relevant to retail: the placement of stairs within the context of a symmetrical plan “posed an architectonic problem.”¹³ With Showcase Stair being a common design practice in stores having multiple floors, problems arise when a stair is

¹¹ Preston Scott. Cohen, Contested Symmetries and Other Predicaments in Architecture (New York: Princeton Architectural Press, 2001), 32.

¹² Tavernor, Palladio and Palladianism, 181, 188, 209.

¹³ John Tessler, The Staircase: History and Theories (Cambridge, MA: MIT Press, 1992), 97.

introduced into a Bilateral plan. Unless a straight-run stair was possible, placing a stair presented a challenge to a bilateral symmetry. Switchback, or dogleg stairs, were more space-efficient than a straight run of stairs, characterized by a run of stairs leading to a landing, followed by another run of stairs parallel to the first but opposite in direction. Switchback stairs defy symmetry because of the gap located between the opposite runs of stairs. This gap, technically being the stair's structural central axis, was not practical.¹⁴ If the entry flight to the stair was aligned with the plan's central axis, the exit flight was off-axis. The entry flight was similarly off-axis in the reverse situation if the axis was aligned with the exit flight. The final alternative, instead locating the central gap between the runs of stairs on the central axis, was also unsatisfactory because it rendered both runs of stairs off-axis.¹⁵ Throughout the sixteenth, seventeenth, and even into the eighteenth centuries, architects wrestled with switchback stair placement. Unless space allowed for a straight run, they usually either settled for some level of asymmetry or designed perfectly symmetrical stairs that were inefficient and unintuitive.¹⁶

Bilateral retail interiors had the luxury of resolving this architectural quandary with a single, straight-run stair, often even with pairs of twin stairs located on opposite sides of a symmetrical floor plan. While classical precedent can be found for such symmetrical pairs of stairs, Bilateral's contemporary use of twin stairs references the dual stairs associated with the Shakers. Shaker society was founded upon the principles of celibacy, charity, and communal living, as

¹⁴ Cohen, Contested Symmetries, 16, 25.

¹⁵ Templer, The Staircase, 97.

¹⁶ See either Templer or Cohen for more in-depth discussions on the architectural predicament of the stair. Templer, The Staircase, 97-100; Cohen, Contested Symmetries, 16-29.

well as a desire for separating their communities from the rest of the world. Their society and membership reached its peak in the eighteenth and nineteenth centuries, but their legacy in the simplicity and craftsmanship of their design and architecture remains.¹⁷ Stairs were an integral design element that functionally supported and symbolically interpreted their celibate lifestyle. Large Shaker buildings, most notably the dormitories for sleeping and meetinghouses for convening, featured identical side-by-side stairs, the separate flights intended for males and females. Beyond the literal separation of the sexes, the dual stairs were a poetic gesture.¹⁸ “The dual principles of communication and separation pervaded their everyday lives and did much to shape Shaker architecture...Shaker men and women circled each other...in a never-ending, side-by-side dance, always joined and always separate.”¹⁹

Much like Shaker architecture, Bilateral retail interiors have used design to similarly code for gender. Bilateral has often appeared in clothing stores that sell both men’s and women’s clothing, the central axis clearly sectioning off the (usually) equal halves of the store. In retail applications where symmetry is used as a strategy for separating by gender, bilateral symmetry borrows “its underlying expression of gender separation and equality” from the Shakers.²⁰ In situations where the practice may not necessarily be employed for organization by gender, it is informed by Shaker architecture’s honest and straightforward exterior expression of bilateral symmetry. Their dual-stairs

¹⁷ Paul Rocheleau and June Sprigg, Shaker Built: The Form and Function of Shaker Architecture (New York: Monacelli Press, 1994), 8-10.

¹⁸ Rocheleau and Sprigg, Shaker Built, 63, 71, 79.

¹⁹ Rocheleau and Sprigg, Shaker Built, 70.

²⁰ Henry Plummer, Stillness & Light: The Silent Eloquence of Shaker Architecture (Bloomington: Indiana University Press, 2009), 5.

were usually accompanied by a pair of exterior doors on the main façade that corresponded to the stairs within. “Separate, side-by-side doors...unequivocally announced the Shakers’ distinctive manner of living to ‘the World’ passing by.”²¹ This architectural announcement addressed the essence of Bilateral as a design practice. Bilateral symmetry’s straightforward clarity and transparent simplicity can immediately communicate an interior’s organization to users, especially when expressed on the exterior or visible from outside. The repetition of the same spatial organization on both sides of a store offers users a convenient cognitive map and therefore simplifies navigation because they are able to quickly grasp the layout of the store.

Aside from classical and Shaker positions on symmetry, there have been additional perspectives supporting and denouncing symmetry in the design movements ever since. For centuries, classicism had offered a prescriptive architectural language and grammar that dictated proper architectural form and composition, of which symmetry was a crucial part. Contemporary architecture has been considerably less confined by that sort of code or tradition and has consequently allowed for alternative interpretations of symmetry.²² A rectilinear design vocabulary was prevalent in the twentieth century in the context of the industrialism-inspired modern movement.²³ Symmetry was not necessarily associated with the modern, in fact many modern buildings were quite asymmetrical; however, the majority of Bilateral evidence was in rectilinear settings.

²¹ Rocheleau and Sprigg, *Shaker Built*, 95.

²² Cohen, *Contested Symmetries*, 13-15.

²³ Pearson, *New Organic Architecture*, 8.

Despite the dominance of orthogonal building practice, there were many movements that rejected symmetry. Frank Lloyd Wright, as the forefather of the organic architecture movement, rejected symmetry in praise of asymmetry in both his work and theory. Wright firmly believed that architecture should be designed to appear as a part of nature, almost as if it were growing out of its natural site.²⁴ He drew inspiration from nature's more organic, free-flowing tendencies, rather than its bodily symmetries. As a result, he rejected the order that appeared in classicism, as he explained in his seminal essay, "In the Cause of Architecture" (1908): "I have observed that Nature usually perfects her forms...She would not sanction the 'classic' proceeding of, say, establishing an 'order'...wherein style corrodes style and all the forms are stultified."²⁵ In terms of plan, he promoted asymmetrical but balanced floor plans and room adjacencies in his residential designs that naturally unfolded and were related by function rather than being determined by symmetry: "although symmetry may not be obvious, the balance is usually maintained. The plans as a rule are much more articulate."²⁶ Wright's work and the greater movement of organic architecture posed a challenge for Bilateral, achieving balance through asymmetry rather than traditional and straightforward symmetry.

Other movements similarly favored asymmetry, or forced reconsideration for what defines symmetry, often by instead drawing non-symmetry related inspiration from nature. Arts and Crafts promoted asymmetrical massing and

²⁴ Pearson, New Organic Architecture, 36.

²⁵ Frank Lloyd Wright, "In the Cause of Architecture," In In the Cause of Architecture: Frank Lloyd Wright, Essays by Frank Lloyd Wright, Andrew Devane and Frederick Albert Gutheim, 84-100 (New York: Architectural Record, 1975), 94.

²⁶ Wright, "In the Cause of Architecture," 94.

believed that buildings should be inspired by organic beings. The asymmetrical lines and sinuous curves characteristic to Art Nouveau were inspired by those found in natural forms like vines, flower stems and insect wings.²⁷ Within the more orthogonal modern, Ludwig Mies van der Rohe's Barcelona Pavilion (1929) challenged the traditional axis of symmetry through the structure's purposeful reflections in the surrounding pools. "Mies van der Rohe rotated architecture's traditional vertical axis of bilateral symmetry into the horizon of vision. Symmetry, no longer bound to the human body, instead began to codify of the phenomenon of reflection."²⁸ Even though symmetry was present, it was not conceived of vertically or bilaterally as it previously had been. More recently, innovations in computer software and modeling techniques have allowed architects to experiment with increasingly organic and even unbalanced form.²⁹ The work of architects like Frank Gehry and Zaha Hadid defy traditional conceptions of balance. Whereas before symmetry had provided a logical means for achieving structural stability, it was no longer necessary.³⁰

The lesson to be learned from all of these challenges to and rejections of symmetry is that the various schools of thought over the years have selectively drawn inspiration from different aspects of nature. Bilateral symmetry naturally occurs in both human and animal bodies.³¹ Classicism believed that the symmetry and proportion found in the human body were ideal, absolute, and

²⁷ Pearson, *New Organic Architecture*, 33-34.

²⁸ Cohen, *Contested Symmetries*, 96.

²⁹ Moneo, Foreword to *Contested Symmetries*, 6.

³⁰ Pearson, *New Organic Architecture*, 44.

³¹ Arnold Friedmann, John F. Pile and Forrest Wilson, *Interior Design: An Introduction to Architectural Interiors* (New York: American Elsevier, Inc., 1970), 8.

the law of nature. Since they viewed nature as supreme and beautiful, they perceived copying its geometry as a strategy for ensuring their buildings would also be aesthetically pleasing. Alternatively, other movements like organic architecture and Art Nouveau have sought inspiration from the site and land, or from plants whose geometry is often not bilaterally symmetrical. Spirals, fractals, and patterns of growth are all still natural forms, but ones that would inspire asymmetrical rather than symmetrical designs.³²

As a result of this varied inspiration, architecture and interior design have reached a point where symmetry simply offers a basic ordering principle that is purposely employed or rejected based on design intent, strategy or concept. Scholar Francis Ching offers design principles as guidelines rather than rules that are used to inform spatial composition when deciding if it is appropriate to apply symmetry to a given situation. Among his basic design principles is *balance*, which can be achieved either with symmetry or asymmetry. He explains that symmetrical balance occurs when identical elements are arranged correspondingly by shape, size, and position relative to a center line or axis.³³ The result of bilateral symmetry is two identical halves.³⁴ Given that Bilateral is one option for achieving compositional balance, the practice has been employed in retail interiors throughout the twentieth century and into the present based on the design criteria and programmatic requirements for a particular store.

³² Pearson, New Organic Architecture, 48.

³³ Francis D.K. Ching, Interior Design Illustrated (Hoboken, NJ: John Wiley & Sons, Inc., 2005), 120, 131.

³⁴ Francis D.K. Ching, Architecture: Form, Space and Order (New York: John Wiley & Sons, Inc., 1996), 330.

Relative movement is among several important implications and effects that affect the design process and spatial experience and therefore should be considered when Bilateral is used in retail applications. One of the characteristics of bilateral symmetry is that it is stable, but static. Determining whether a store's interior should be static or dynamic can assist in deciding when to use Bilateral. Frank Lloyd Wright rejected symmetry for its static nature and "preferred the dynamic irregularities of nature," however there are scenarios where symmetry is desirable and successful.³⁵ Due to symmetry's static nature, Ching describes its effect as quiet, reposed, exuding a stable equilibrium.³⁶ Beyond these qualities, symmetry also results in an honest and upfront layout that lends itself to easy comprehension and navigation, as seen in the Shaker's use of Bilateral. Especially in mid- to lower-scale clothing stores, Bilateral has become an archetypical practice for separating stores by gender because of its clear delineation between the separate but equal halves.

In addition to using Bilateral for these types of spatial effects, sometimes it is used as a practical strategy for handling the geometry of a store's existing building shell. Bilateral has frequently appeared in stores with rectangular floor plans that are narrow, usually longer than they are wide. In those instances, mirrored symmetry oftentimes represents the most logical and space efficient means for arranging the store. This especially has been the case for stores located in urban locations, since they are more commonly occupying existing buildings rather than new construction. Even in the 1940s, an architect cited the difficulties of retrofitting older buildings for modern stores. In particular he

³⁵ Pearson, New Organic Architecture, 36.

³⁶ Ching, Interior Design Illustrated, 131.

noted the challenges that arise in dealing with a building's existing structure, including inconveniently placed columns. He also offered diagrams of typical building shells for urban shops and referred to the long, narrow floor plate as a "bowling alley" type plan. He indicated that its dimensions require strategic problem solving.³⁷ Bilateral has since proven to be an ideal solution for long, slender floor plans.

Especially when Bilateral is used in these long, narrow applications, it has the benefit of dispersing customers throughout the length of a store. In Christopher Alexander's *A Pattern Language*, he identified a pattern he termed "Long Thin House," that promotes linear organization as an efficient means for organizing interiors within a restricted amount of space. Although the Long Thin House does not require symmetry, the benefits of its linear organization inform the benefits of Bilateral when applied to linear spaces. The length of a Long Thin House offers the maximum relative separation and privacy between occupants. It is a matter of simple geometry, if, for example, one considers the difference in possible distance between two people contained within a circle versus a long, thin rectangle of the same area.³⁸ As a result of this relative privacy, stores can benefit from dispersing customers throughout their interior. Progression through space is logical with Bilateral, meaning one normally circulates parallel to the central axis. This naturally spreads customers out and provides them with adequate personal space while

³⁷ Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 28-29.

³⁸ Long Thin House is Pattern 109. Christopher Alexander, Sara Ishikawa and Murray Silverstein, *A Pattern Language: Towns, Building, Construction* (New York: Oxford University Press, 1977), 535-37.

they shop. Further practicalities, implications and effects will become more apparent in analyzing Bilateral's use over time.

Chronological Sequence

It is clear that symmetry has been an archetypical design practice since antiquity, however Bilateral did not begin appearing as an intentional design strategy in smaller specialty shops until the early twentieth century. In the early precedent-setting French department stores, their interiors were often organized on a grid, but symmetry was not a predominant practice.³⁹ Lederer's (1938) was an early store in the United States that incorporated the new arcade-style storefront that was popular in the 1930s and 1940s.⁴⁰ These arcades responded to window shopping's newfound role in society as a socially acceptable leisure activity and maximized the exterior store window area for potential customers strolling by. Many of these arcade storefronts were instances of Bilateral, and the symmetry was then extended into the store interior as well. **Figure 9.1** Retail in the 1930s was based on individual customer service rather than the contemporary system of self-service, as made evident by the storage drawers located behind the counters that only the salespeople would access when demonstrating or retrieving product for customers. **Figure 9.2** As a result of this need to support individualized service for multiple customers at once, Bilateral was used as an ordering principle for arranging the six sales counters that facilitated one-on-one sales service.

³⁹ Early department store grid organizations become apparent from flipping through the imagery in this book as a whole, rather than from one particular statement or image. Images and plans are included from late nineteenth and early twentieth century French department stores. Bernard Marrey, Les Grands Magasins: Des Origins à 1939 (Paris: Picard, 1979).

⁴⁰ Lederer's [1938] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 19; PhotoCrd: Ezra Stoller.

Figure 9.3 Given the dimensions of the existing space, the simple, symmetrical arrangement was probably the most space efficient for maximizing display in the arcade and service stations within the store.



Figure 9.2 (right) Interior, Lederer's [1938] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Fernandez, The Specialty Shop, 19; PhotoCrd: Ezra Stoller.

Figure 9.1 (left) Exterior Arcade, Lederer's [1938] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 19; PhotoCrd: Ezra Stoller.

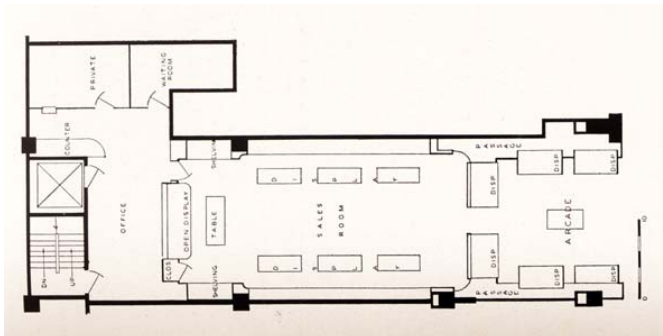


Figure 9.3 Floor Plan, Lederer's [1938] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Fernandez, The Specialty Shop, 19; ImageCrd: Morris Ketchum, Jr. and Victor Gruen.

Throughout the 1930s and 1940s, instances of Bilateral were relatively simple and straightforward. The Steckler Shop (ca. 1940s) was very similar to Lederer's in its bilaterally symmetrical arcade and interior.⁴¹ **Figure 9.4** One innovation that was becoming more popular by the 1940s was the advent of the fully-transparent curtain wall storefront that allowed the store itself to become a Vitrine. The pairing of the transparent façade with Bilateral allowed

⁴¹ Steckler Shop [ca. 1940s] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 20; PhotoCrd: Ezra Stoller.

the layout of the store's interior to be readily apparent to customers before even entering. Steckler also incorporated a curved back wall into the geometry of its plan, adding an additional layer of visual interest and complexity that is not present when Bilateral is applied to a strictly rectangular space. **Figure 9.5**

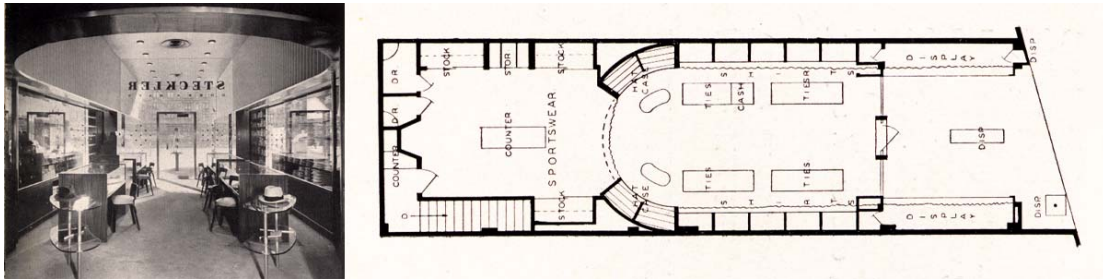


Figure 9.4 (left) Steckler Shop [ca. 1940s] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Jose A. Fernandez, *The Specialty Shop (A Guide)* (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 20; PhotoCrd: Ezra Stoller.

Figure 9.5 (right) Floor Plan, Steckler Shop [ca. 1940s] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Fernandez, *The Specialty Shop* 20; ImageCrd: Morris Ketchum Jr. and Victor Gruen.

The influence of the increasing prevalence of self-service retail that became apparent by the 1960s was visible in the applications of Bilateral. Kruger's Jewelry Shop (1960) used Bilateral to organize the placement of furniture and product display, as well as the pendant light fixtures.⁴² **Figure 9.6** This Bilateral organization clearly separated the self- from the full-service areas. The sales station for personalized service, as the main focus of the store was appropriately located along the interior's main, central axis. The product display that would have been intended to be experienced without sales help surrounded the center island, arranged around the perimeter of the store. The caption describing the photograph of Kruger's did not specifically draw

⁴² Kruger's Jewelry Store [1960] Everett Caldwell, A.I.D., Frank H. Guse Associates; Fort Worth, TX in Anonymous, "Stores," *Interior Design* 31, no. 4 (Apr. 1960): 204; PhotoCrd: Lee Angle.

attention to the symmetry, but did indicate the way that the clarity of the layout lent itself to easy navigation: “Arrangement of furniture leads customer easily and naturally past displays of merchandise to rear of store.”⁴³



Figure 9.6 Kruger's Jewelry Store [1960] Everett Caldwell, A.I.D., Frank H. Guse Associates; Fort Worth, TX in Anonymous, "Stores," *Interior Design* 31, no. 4 (Apr. 1960): 204; PhotoCrd: Lee Angle.

The 1970s built upon the straightforward, symmetrical, arcaded storefronts of earlier decades and offered more complex, innovative interpretations of the interior/exterior relationship that resulted when Bilateral was maintained from the façade into the store. Infinity (1972) was a dress shop that featured a Bilateral interior that was matched by a pair of angled doors and mirrored display windows on its façade.⁴⁴ **Figures 9.7-8** As seen in the architecture of the Shakers, the symmetry of dual doors alluded to the symmetry and dualism that was also to be found inside. The pattern articulated on the ceiling further contributed to the Bilateral effect, reaching its highest peak along the central axis of symmetry. Still in the earlier days of self-service retail, the article describing Infinity's interior noted that displaying all of the merchandise on the sales floor was a challenge. Simple, linear, and symmetrical organization of the clothing racks was clear and straightforward. In this regard, Bilateral

⁴³ Anonymous, "Stores," 204.

⁴⁴ Infinity [1972] Jeffrey Howard; Coral Gables, FL in Anonymous, "Two for the Show: Different Display Needs Influence Store Designs," *Interior Design* 43, no. 2 (Feb. 1972): 86-87; PhotoCrd: Alexandre Georges.

supported store security. The author acknowledged that the clarity and openness of the layout offered high-visibility for the sales associates.⁴⁵ Even with a minimal staff, salespeople could easily assist customers and simultaneously monitor activities in the rest of the store.

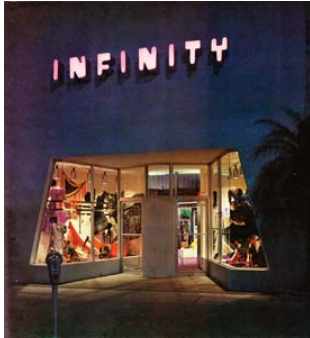


Figure 9.7 (left) Façade, Infinity [1972] Jeffrey Howard; Coral Gables, FL in Anonymous, “Two for the Show: Different Display Needs Influence Store Designs,” *Interior Design* 43, no. 2 (Feb. 1972): 87; PhotoCrd: Alexandre Georges.

Figure 9.8 (right) Interior, Infinity [1972] Jeffrey Howard; Coral Gables, FL in Anonymous, “Two for the Show,” 86; PhotoCrd: Alexandre Georges.

Bilateral was wildly popular in the 1980s and was often reinforced by multiple design elements within the space. Bottega Veneta (1980) was one boutique that employed Bilateral and articulated it through several key design moves.⁴⁶

Figure 9.9 Slender wooden arches arranged in Marching Order outlined two aisles of product display on either side of a central circulation axis that was marked by a bold, red stripe on the ceiling. These particular articulations of Marching Order and Bilateral—the wooden arches and the red stripe—together resulted in an effective definition of spatial zones within the store. The central circulation, an area marked by movement, was clearly separated from the display areas, where customers were more likely to linger.

⁴⁵ Anonymous, “Two for the Show,” 86.

⁴⁶ Bottega Veneta [1980] Kamnitzer, Cotton & Vreeland, architecture; Gianfranco, Molto, Laura Molto, and Adam D. Tihany, interior design; Beverly Hills, CA in Anonymous, “Shops Within the Shop of the Street of Dreams,” *Interiors* 139, no. 6 (Jun. 1980): 92-93; PhotoCrd: Ave Pildas.



Figure 9.9 Bottega Veneta [1980] Kamnitzer, Cotton & Vreeland, architecture; Gianfranco Molteni, Laura Molteni, and Adam D. Tihany, interior design; Beverly Hills, CA in Anonymous, "Shops Within the Shop of the Street of Dreams," *Interiors* 139, no. 6 (Jun. 1980): 93; PhotoCrd: Ave Pildas.

One particular aspect of Bilateral that surfaced during the intype's popularity in the 1980s was the use of twin stairs reflected on either side of the axis of symmetry, as seen here in Jean-Paul Gaultier's (1986) Paris boutique.⁴⁷

Figure 9.10 In some cases, Showcase Stair was comprised of a pair of flights, in a move that arguably either reduces the visual impact of a single grand stair or strengthens the overall gesture, depending on the viewer's perception. The stair was an appropriate classical reference, given that the design concept for the store was one celebrating the collision of old and new.⁴⁸ In parts of the store not shown in the photograph, the interior actually proceeded to deviate from the rigid bilateral symmetry shown. The pairing of symmetry with organicism could be perceived as another iteration of the contrast between opposites. It offered an example of Bilateral that functioned even though it did not permeate through the entire store. The rigid symmetry of the stair was prominent in contrast. The juxtaposition both highlighted the stair as an important architectural feature and inserted an element of stability within an otherwise flowing, dynamic interior.

⁴⁷ Jean-Paul Gaultier [1986] Maurice Marty; Paris, France in Brigitte Fitoussi, *Les Boutiques* (Paris: Electa Moniteur, 1988), 74-79; PhotoCrd: Stéphane Couturier.

⁴⁸ Andrea Loukin, "Jean Paul Gaultier, Paris: High Tech Meshes with Antiquity in Maurice Marty's Design for a Clothing Boutique," *Interior Design* 58, no. 10 (Aug. 1987): 202-205.



Figure 9.10 Jean-Paul Gaultier [1986] Maurice Marty; Paris, France in Brigitte Fitoussi, Les Boutiques (Paris: Electa Moniteur, 1988), 75; PhotoCrd: Stéphane Couturier.

A dual-stair also appeared in London boutique Joseph's (1987), in a configuration that undeniably resolved the old quandary of stair placement within a symmetrical plan.⁴⁹ **Figures 9.11-13** Bilateral retail interiors have typically either incorporated stairs either with a single, central stair or with a dual-stair, one located on each side of the plan. Joseph's featured both types, since customers entered on a split-level. A straight-run Showcase Stair was centrally located on the interior's axis of symmetry, leading down to the level below. On either side of the central stair were two identical shorter runs of stairs leading to store's main floor. Joseph's also featured a skylight that ran the full length of the interior along the central axis, as has become a typical characteristic in many applications of Bilateral. The use of an all-glass façade for a store Vitrine effect rendered its layout and contents completely transparent and immediately legible from the street (perhaps with the exception of the middle downward stair that was not quite visible until one entered). **Figure 9.12** The pairing of Vitrine with Bilateral was almost like a further iteration of the Shakers' double doors that alluded to the bilateral symmetry within, only significantly more revealing.

⁴⁹ Joseph's [1987] Jiricna Kerr Associates; London, England in José Manser, "British Design: The Monochromatic Perfection of Joseph's Ministore, Typifies the Work of One of London's Foremost Retail Designers Eva Jiricna," *Interiors* 146, no. 2 (Mar. 1987): 148-49; PhotoCrd: Alistair Hunter; Joseph's [1987] Jiricna Kerr Associates; London, England in Brigitte Fitoussi, Les Boutiques, (Paris: Electa Moniteur, 1988), 80-83; PhotoCrd: Alistair Hunter.



Figure 9.12 (right) Façade, Joseph's [1987] Jiricna Kerr Associates; London, England in Brigitte Fitoussi, *Les Boutiques* (Paris: Electa Moniteur, 1988), 82; PhotoCrd: Alistair Hunter.

Figure 9.11 (left) Interior, Joseph's [1987] Jiricna Kerr Associates; London, England in José Manser, "British Design: The Monochromatic Perfection of Joseph's Ministore, Typifies the Work of One of London's Foremost Retail Designers Eva Jiricna," *Interiors* 146, no. 2 (Mar. 1987): 149; PhotoCrd: Alistair Hunter.

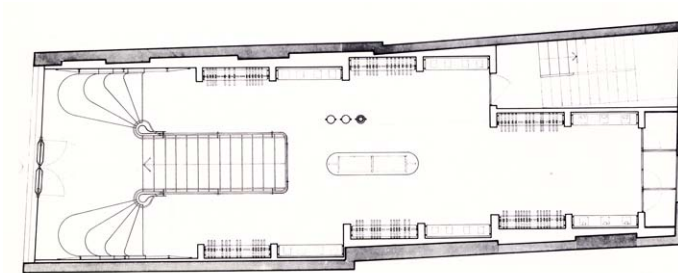


Figure 13 Floor Plan, Joseph's [1987] Jiricna Kerr Associates; London, England in Fitoussi, *Les Boutiques* 82; ImageCrd: Courtesy of Jiricna Kerr Associates.

In addition to the dramatic expressions of Bilateral in the 1980s, the end of the decade produced interiors that demonstrated the practice's strength as a straightforward approach to a small, narrow space. Berao (1987) was a jewelry store that moved into an existing space that was exceptionally narrow.

⁵⁰ **Figure 9.14** A Bilateral configuration offered the most efficient means for displaying product along the walls with a central aisle in between. The small jewelry shop was a prime example of the way that intypes are used as archetypal practices for handling a given set of constraints and approaching a specific design problem. Vitrine was used to display the jewelry, since glass display cases simultaneously present the objects as precious while more practically protecting expensive items from being touched or stolen. The

⁵⁰ Berao [1987] Tonet Sunyer and Tiomas Morato; Barcelona, Spain in Justin Henderson, "Retail Design: In Barcelona, a Jewel-Like Setting Is Created for Selling Jewels," *Interiors* 146, no. 7 (Jul. 1987): 194-95; PhotoCrd: Studio of Ferran Freixa/Lluís Casals.

vitrines and pendant lights were arranged in Marching Order in order to establish a logical, linear progression through the store. Finally, Marching Order was mirrored on both walls in a Bilateral configuration, in order to maximize the long, narrow plan. The three intypes together successfully resolved the given programmatic requirements and spatial constraints. The sales desk against the store's back wall was in fact off-axis, but the slight asymmetry added visual interest and balanced the otherwise rigidly symmetrical store.



Figure 9.14 Berao [1987] Tonet Sunyer and Tiomas Morato; Barcelona, Spain in Justin Henderson, "Retail Design: In Barcelona, a Jewel-Like Setting Is Created for Selling Jewels," *Interiors* 146, no. 7 (Jul. 1987): 195; PhotoCrd: Studio of Ferran Freixa/Lluís Casals.

Bilateral was popular throughout the 1980s decade, especially in multi-level stores having stairs. Mexx (1988) was a boutique with quite clearly articulated symmetry that featured a Bilateral stair configuration almost identical to Joesph's.⁵¹ **Figures 9.15-16** The stair contributed to the overall Bilateral effect, having a central flight leading downward and a pair of stairs on opposite sides of the plan leading upwards. As was visible in the store's floor plan, the layout truly read as if it had been mirrored over a central axis to create identical halves. The row of columns occupied the central axis. Clothing was displayed within the confines of the symmetry, appearing in corresponding positions in

⁵¹ Mexx [1988] Robert A.M. Stern Architects; Amsterdam, The Netherlands in Tracy Metz, "The Mirror of Fashion," *Architectural Record* 175, no. 5 (May 1988): 138-41; PhotoCrd: Peter Aaron/ESTO.

both halves of the plan. Mexx's plan was static in nature, but was nonetheless clearly articulated with its layout readily apparent to shoppers. Visual interest was instead considered in material selections and detailing.

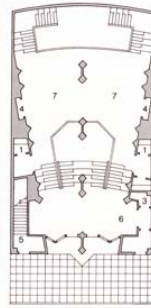


Figure 9.16 (right) Floor Plan, Mexx [1988] Robert A.M. Stern Architects; Amsterdam, The Netherlands in Metz, "The Mirror of Fashion," 140; ImageCrd: Courtesy of Robert A.M. Stern Architects.

Figure 9.15 (left) Interior, Mexx [1988] Robert A.M. Stern Architects; Amsterdam, The Netherlands in Tracy Metz, "The Mirror of Fashion," *Architectural Record* 175, no. 5 (May 1988): 140; PhotoCrd: Peter Aaron/ESTO.

Dual-staircases continued to be incorporated into some instances of Bilateral in the 1990s. Sugar Magnolia (1992) featured a double stair and catwalk that served as the store's mezzanine level.⁵² **Figure 9.17** The symmetrical layout was also carried through to the arrangement of the product display. **Figure 9.18** A dark stripe underscored the axis of symmetry in a forced perspective, this time on the floor rather than on the ceiling as had mostly been the case in previous expressions. Sugar Magnolia also had a transparent façade, revealing the symmetrical interior to passersby. This legibility from the street was noted in the discussion of design strategy: "That the interiors be clearly legible from a sidewalk perspective was another consideration as pedestrian traffic often translates into interested shoppers and sales receipts."⁵³ Since the

⁵² Sugar Magnolia [1992] Tigerman McCurry; Chicago, IL in Edie Lee Cohen, "Tigerman McCurry: Despite Its Sweet Name, Sugar Magnolia Boasts a Tough Industrial Look in Proclaiming a New Presence on Oak Street, Chicago," *Interior Design* 63, no. 12 (Sept. 1992): 216-21; PhotoCrd: Bruce Van Inwegen.

⁵³ Cohen, "Tigerman McCurry," 217.

1990s retail design was much about restrained interiors that supported the product as the focal point and Bilateral was favored for its simplicity. Sugar Magnolia's clothing was rather bold, so the designers took a straightforward approach to the interior in all respects, including simplicity of both the material palette and floor plan configuration, so as not to distract from the merchandise.⁵⁴

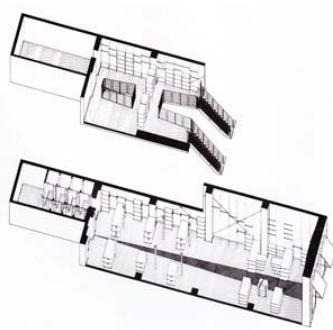


Figure 9.18 (right) Axonometric Drawings, Sugar Magnolia [1992] Tigerman McCurry; Chicago, IL in Cohen, "Tigerman McCurry," 220; ImageCrd: Courtesy of Tigerman McCurry.

Figure 9.17 (left) Sugar Magnolia [1992] Tigerman McCurry; Chicago, IL in Edie Lee Cohen, "Tigerman McCurry: Despite Its Sweet Name, Sugar Magnolia Boasts a Tough Industrial Look in Proclaiming a New Presence on Oak Street, Chicago," *Interior Design* 63, no. 12 (Sept. 1992): 219; PhotoCrd: Bruce Van Inwegen.

Bilateral's strength as a minimal design strategy became more apparent later in the 1990s. Rodney Telford's (1997) SoHo boutique employed Bilateral for the arrangement of the clothing racks and mirrors along the outer walls and a line of display tables down the center.⁵⁵ **Figure 9.19** The interesting aspect of this application was in the lack of architectural expression of Bilateral. The fact that Bilateral organization was only used for product and movable furniture and fixtures demonstrated the varying degrees to which the practice can be interpreted. While stronger expressions employ bilateral symmetry in the

⁵⁴ Cohen, "Tigerman McCurry," 217.

⁵⁵ Rodney Telford [1997] Studio Morsa; New York City in Edie Cohen, "Modern Mode: Studio Morsa Combines a Modern Product with a Vintage Setting in the Rodney Telford Shop, SoHo," *Interior Design* 68, no. 11 (Sept. 1997): 212-13; PhotoCrd: Peter Mauss, Esto.

interior architecture of a store, more subtle interpretations, like Rodney Telford, have opted to use it to organize movable furnishings within a simple rectangular shell. The former has a stronger visual impact than the latter, but this simply connotes relative strength of effect rather than superiority. Another trend that became exceedingly prevalent in the 1990s was the notion of brand, especially in fashion retail, and translation of the brand image to the retail interior. The simplicity of the Rodney Telford store was a direct interpretation of the style of his clothing designs: “the shop [was] as crisp and straightforward as Telford’s signature tailored garments.”⁵⁶ The simplicity of Bilateral meshed well with Telford’s style and the greater White Box retail aesthetic popular at the time, particularly through its ability to introduce order into an otherwise sparse environment. However, perhaps since White Box and Bilateral paired together could at times be too simple, Bilateral’s use decreased in the 1990s, but gained momentum again in the 2000s.



Figure 9.19 Rodney Telford [1997] Studio Morsa; New York City in Edie Cohen, “Modern Mode: Studio Morsa Combines a Modern Product with a Vintage Setting in the Rodney Telford Shop, SoHo,” *Interior Design* 68, no. 11 (Sept. 1997): 212; PhotoCrd: Peter Mauss, Esto.

The 2000s marked a decade where Bilateral was used creatively and depicted ways that it could establish local symmetries without necessitating entirely symmetrical floor plans. Comme des Garçons (2001) in Paris was one store

⁵⁶ Cohen, “Modern Mode,” 213.

that used Bilateral in a carefully selected part of the store.⁵⁷ The shop featured a product-free pavilion (**Figure 9.20**) located across a courtyard from the main part of the store (**Figure 9.21**). The glossy red room looked like installation art and consisted of a series cube seats arranged bilaterally, in Marching Order. The pavilion was intended to “provide a moment of respite and contemplation,” away from the consumerism and branding associated with contemporary retail.⁵⁸ In this application, Bilateral uniquely became a strategy for achieving stability and order in exactly the way that Francis Ching described that symmetry fostered quiet, equilibrium and repose.⁵⁹ The respite intended by the pavilion was furthered by its symmetry, contrasting the asymmetry existing within the store. The installation designed for contemplation was serious, but with an element of playfulness for good measure. The cube seats actually rotated, almost playing a joke on the Bilateral, Marching Order arrangement.⁶⁰ Once spun out of their original positions, they would have broken the symmetry and knocked the row of forms out of alignment.



Figure 9.20 (left) Pavilion, Comme des Garçons [2001] Rei Kawakubo; Paris, France in Arie Chen, “Comme Again: Rei Kawakubo Outfits Her Comme des Garçons Shop in Paris with a Splash of Red,” *Interior Design* 72, no. 12 (Oct. 2001): 207; PhotoCrd: Eric Laignel.

Figure 9.21 (right) Main Store, Comme des Garçons [2001] Rei Kawakubo; Paris, France in Chen, “Comme Again,” 206; PhotoCrd: Eric Laignel.

⁵⁷ Comme des Garçons [2001] Rei Kawakubo; Paris, France in Arie Chen, “Comme Again: Rei Kawakubo Outfits Her Comme des Garçons Shop in Paris with a Splash of Red,” *Interior Design* 72, no. 12 (Oct. 2001): 206-209; PhotoCrd: Eric Laignel.

⁵⁸ Chen, “Comme Again,” 208.

⁵⁹ Ching, *Interior Design Illustrated*, 131.

⁶⁰ Chen, “Comme Again,” 208.

Bilateral and Showcase Stair are two intypes that Apple Stores have frequently made use of, including in their SoHo location (2002).⁶¹ **Figures 9.22-24** A grand, glass Showcase Stair led customers up to the store's second floor and was located on the interior's main axis. The axis was reflected by a skylight above the stair. Merchandise was displayed bilaterally as well with display tables that were mirrored on both sides of the central axis. In this regard, Apple made Bilateral a key component of their retail strategy. Many of their stores were bilaterally symmetrical, meaning that customers have learned to expect that arrangement in every location they are in. Furthermore, the store's various departments have usually been organized within the context of this symmetry, including departments for computers, ipods, or accessories. There has been some variation in the location of the zones from store to store. After experiencing one store, however, customers were equipped with a sufficient cognitive map, partially thanks to Bilateral and Showcase Stair, to readily understand the organization of other stores. This approach addresses the theme of familiarity in chain retailing, but demonstrates the way in which archetypical design practices—intypes—can contribute both to store-to-store consistency and variation.

⁶¹ Apple SoHo [2002] Bohlin Cywinski Jackson; New York City in Raul A. Barrenche, "Bohlin Cywinski Jackson's New Retail Store for Apple Computers is as Spare as the Company's New Ad Campaign," *Architectural Record* 190, no. 10 (Oct. 2002): 156-61; PhotoCrd: Peter Aaron/Esto.

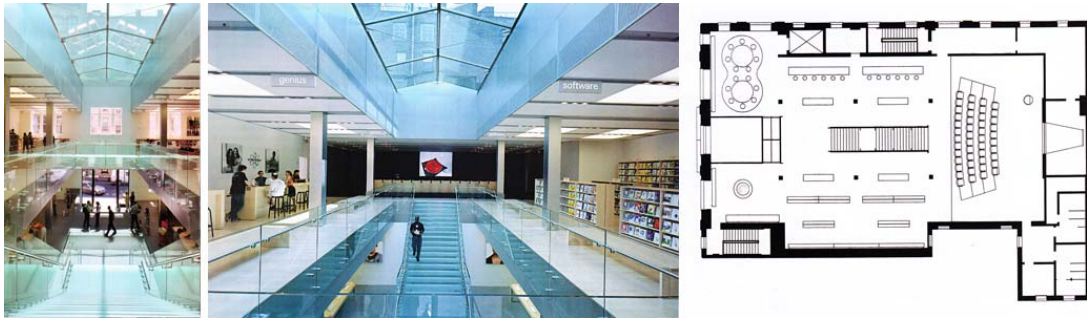


Figure 9.22 (left) Apple SoHo [2002] Bohlin Cywinski Jackson; New York City in Raul A. Barrenche, “Bohlin Cywinski Jackson’s New Retail Store for Apple Computers is as Spare as the Company’s New Ad Campaign,” *Architectural Record* 190, no. 10 (Oct. 2002): 157; PhotoCrd: Peter Aaron/Esto.

Figure 9.23 (middle) Second Floor, Apple SoHo [2002] Bohlin Cywinski Jackson; New York City in Barrenche, “New Retail Store for Apple,” 160; PhotoCrd: Peter Aaron/Esto.

Figure 9.24 (right) Second Floor Plan, Apple SoHo [2002] Bohlin Cywinski Jackson; New York City in Barrenche, “New Retail Store for Apple,” 158; ImageCrd: Courtesy of Bohlin Cywinski Jackson.

Unlike the Apple SoHo store where symmetry persisted throughout the entire floor plan, Prada (2004) featured localized bilateral symmetry by treating only the space below its iconic stair with nearly perfect, reflected symmetry.⁶²

Figure 9.25 Bilateral was used to define and organize the zone below the stairs and offered a counterpoint to the other design gestures in the space. The curving geometry, Harlequin floor, and Double Vision in the mirrored ceiling made for a rather stimulating interior immersion, so the simplicity of a Bilateral arrangement offered some semblance of order. The building section of the store revealed the placement of the space beneath the stair. **Figure 26** That small Bilateral zone was quite appropriately placed in the center of the bilaterally symmetrical stair when viewed in section. Although its placement and the symmetry of the stair were likely imperceptible spatially, it is fruitful to

⁶² Prada [2004] Office for Metropolitan Architecture/Rem Koolhaas; Los Angeles, CA in Ian Luna, *Retail: Architecture and Shopping* (New York: Rizzoli, 2005), 216-23; PhotoCrd: Courtesy of Prada; Prada [2004] Office for Metropolitan Architecture (OMA)/Rem Koolhaas; Los Angeles, CA in Joseph Giovannini, “In Beverly Hills, Rem Koolhaas Sets Out to Critique and Subvert the Local Culture of Consumerism and Snooty Exclusivity,” *Architectural Record* 193, no. 2 (Feb. 2005): 124-31; ImageCrd: Courtesy of OMA.

acknowledge the hidden symmetry and rationale behind the geometry from an architectural and design standpoint.

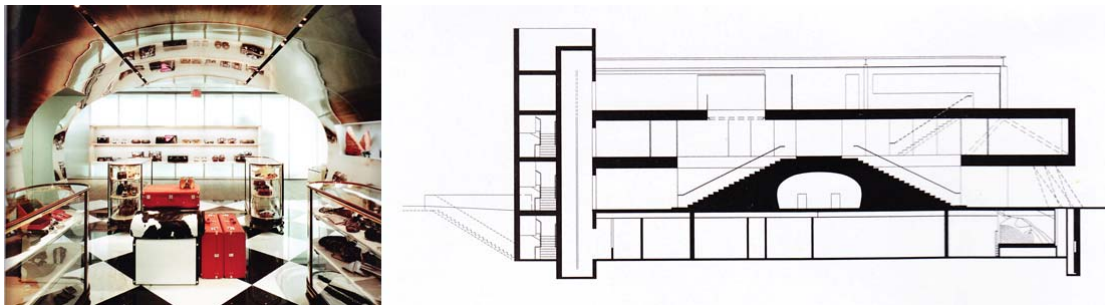


Figure 9.25 (left) Prada [2004] Office for Metropolitan Architecture/Rem Koolhaas; Los Angeles, CA in Ian Luna, *Retail: Architecture and Shopping* (New York: Rizzoli, 2005), 221; PhotoCrd: Courtesy of Prada.

Figure 9.26 (right) Building Section, Prada [2004] Office for Metropolitan Architecture (OMA) /Rem Koolhaas; Los Angeles, CA in Joseph Giovannini, "In Beverly Hills, Rem Koolhaas Sets Out to Critique and Subvert the Local Culture of Consumerism and Snooty Exclusivity," *Architectural Record* 193, no. 2 (Feb. 2005): 128; ImageCrd: OMA.

Marching Order was a successful design practice for arranging bookstores. When inserted into long and narrow spaces, Bilateral becomes the next logical ordering principle. Taschen's (2007) SoHo store featured Marching Order and Bilateral, arranging each wall with canted bookshelves and running table displays advancing along the center of the shop.⁶³ **Figure 9.27** Depending on the width of the space, long, narrow stores have either opted for a center aisle with product on either side, or a row of display down the center, resulting in two aisles; either circulation aisle or featured display occupying the axis of symmetry. Bilateral has proven to be quite an effective strategy for balancing other bold design statements. In Taschen's case, the back wall and walls behind the bookcases contained a flamboyant mural by artist Beatriz

⁶³ Taschen [2007] Philippe Starck; New York City in Aric Chen, "Chapter Three: At Philippe Starck's Latest Taschen Store, a Loft Space in New York, Bookshelves Make Way for Murals by Beatriz Milhazes," *Interior Design* 78, no. 11 (Sept. 2007): 188-93; PhotoCrd: Eric Laignel.

Milhazes.⁶⁴ The simplicity of a Bilateral floor plan offered visual relief from the brightly colored mural. Although many applications of Bilateral also have had bilaterally symmetrical, transparent façades, Taschen did not. **Figure 9.28** The asymmetrical, predominantly glass façade offered views into the Bilateral organization within, but did not reinforce the symmetrical order with its own geometry. The lack of reinforcement weakened the Bilateral effect, but not to the store's detriment. The asymmetrical entrance instead arguably countered the otherwise symmetrical space.



Figure 9.28 (right) Façade, Taschen [2007] Philippe Starck; New York City in Chen, "Chapter Three," 191; PhotoCrd: Eric Laignel.

Figure 9.27 (left) Taschen [2007] Philippe Starck; New York City in Aric Chen, "Chapter Three: At Philippe Starck's Latest Taschen Store, a Loft Space in New York, Bookshelves Make Way for Murals by Beatriz Milhazes," *Interior Design* 78, no. 11 (Sept. 2007): 190; PhotoCrd: Eric Laignel.

Bilateral has continued into the present day as a strategy for handling oddly narrow existing geometry, while localized instances of symmetry have offered means for differentiating particular parts of a store. The Julie Sohn Boutique (2007) used Bilateral for both of these purposes, arranging a narrow corridor that led into the wider more open heart of the store.⁶⁵ **Figure 9.29** Reflected symmetry was the most efficient way to line the passageway with product,

⁶⁴ Chen, "Chapter Three," 189.

⁶⁵ Julie Sohn Boutique [2007] CCT Arquitectos; Barcelona, Spain in David Sokol, "CCT Arquitectos Transforms an Ordinary Barcelona Interior Into the Fashion-Forward Julie Sohn Boutique," *Architectural Record* 195, no. 6 (Jun. 2007): 208-10; PhotoCrd: Eugeni Pons.

clothing flanking either side. A white, angulated ceiling sculpture occupied the central axis, brightening the ceiling plane, adding visual complexity, and guiding customers to the back of the store. Julie Sohn was also an interesting pairing of Then Now with Bilateral. The white wall panels on which the clothes are hung are repeated on both sides, almost appearing as if they were pulling away from the walls. The visual tension between the slick white panels and textured, exposed brick walls enlivened the space. All in all, the localized occurrence of Bilateral was effective in making use of a narrow passageway both for display and circulation.



Figure 9.29 Julie Sohn Boutique [2007] CCT Arquitectos; Barcelona, Spain in David Sokol, “CCT Arquitectos Transforms an Ordinary Barcelona Interior Into the Fashion-Forward Julie Sohn Boutique,” *Architectural Record* 195, no. 6 (Jun. 2007): 208; PhotoCrd: Eugeni Pons.

Conclusion

Considering the way in which symmetry and rectilinear geometry is part of the basic human need for order, perhaps human nature was an easy rationale for what was simply the easiest and most convenient way to design and build space.⁶⁶ To be frank, designing on a grid within a rectilinear framework is often more manageable to conceive of and execute. Current building practices make rectangular geometry simpler and cheaper to build, although quickly evolving computer software and innovative building practices are gradually lessening the gap. The evolution of Bilateral over the course of the twentieth

⁶⁶ Pile, *Interiors*, 261.

century, however, has debunked any preconceived notions that symmetry connotes dullness, or is in some way inherently boring. Retail interiors have explored the possibilities of Bilateral as a strategy for utilizing awkwardly proportioned spaces or offering a respite from other more complex design elements, in a testament to its value as a fundamental ordering principle. Intypes like Bilateral and Marching Order are founded upon basic design principles. Some design practices, like Salon, Showcase Stair, or the transparent façades of Store as Vitrine, have rich histories, and have consequently been discussed in interior design trade publications since their beginnings as specific design strategies. Bilateral has not. Perhaps it has not yet been addressed because it is so simple, even obvious, that it was never perceived to be worth dwelling upon. Its application since early in the twentieth century, however, has demonstrated that it has played an instrumental role in the way that stores are organized. Contemporary experimentation with product-free installations, localized symmetries, and the incorporation of symmetry into a retailer's kit of parts offers promise for even further development of seemingly simple symmetry.

Evidence for the archetypical use and the chronological sequence of Bilateral in retail interiors was developed from the following sources: **1930** Lederer's [1938] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 19; PhotoCrd: Ezra Stoller; **1940** Steckler Shop [ca. 1940s] Morris Ketchum, Jr. (architect); Victor Gruen (designer); New York City in Jose A. Fernandez, The Specialty Shop (A Guide) (Cornwall, NY: Architectural Book Publishing Co., Inc., 1950), 20; PhotoCrd: Ezra Stoller; **1960** Kruger's Jewelry Store [1960] Everett Caldwell, A.I.D., Frank H. Guse Associates; Fort Worth, TX in Anonymous, "Stores," *Interior Design* 31, no. 4 (Apr. 1960): 204; PhotoCrd: Lee Angle; **1970** Infinity [1972] Jeffrey Howard; Coral Gables, FL in Anonymous, "Two for the Show: Different Display Needs Influence Store Designs," *Interior Design* 43, no. 2 (Feb. 1972): 86-87; PhotoCrd: Alexandre Georges; **1980** Bottega Veneta [1980] Kamnitzer, Cotton & Vreeland, architecture; Gianfranco, Molledo, Laura Molledo, and Adam D. Tihany, interior design; Beverly Hills, CA in Anonymous, "Shops Within the Shop of the Street of Dreams," *Interiors* 139, no. 6 (Jun. 1980), 93; PhotoCrd: Ave Pildas; Jean-Paul Gaultier [1986] Maurice Marty; Paris, France in Brigitte Fitoussi, Les Boutiques (Paris: Electa Moniteur, 1988), 75; PhotoCrd: Stéphane Couturier; Joseph's [1987] Jiricna Kerr Associates; London, England in José Manser, "British Design: The Monochromatic Perfection of Joseph's Ministore, Typifies the Work of One of London's Foremost Retail Designers Eva Jiricna," *Interiors* 146, no. 2 (Mar. 1987): 149; PhotoCrd: Alistair Hunter; Berao [1987] Tonet Sunyer and Tiomas Morato; Barcelona, Spain in Justin Henderson, "Retail Design: In Barcelona, a Jewel-Like Setting Is Created for Selling Jewels," *Interiors* 146, no. 7 (Jul. 1987): 195; PhotoCrd: Studio of Ferran Freixa/Lluís Casals; Mexx [1988] Robert A.M. Stern Architects; Amsterdam, The Netherlands in Tracy Metz, "The Mirror of Fashion," *Architectural Record* 175, no. 5 (May 1988): 140; PhotoCrd: Peter Aaron/ESTO; **1990** Sugar Magnolia [1992] Tigerman McCurry; Chicago, IL in Edie Lee Cohen, "Tigerman McCurry: Despite Its Sweet Name, Sugar Magnolia Boasts a Tough Industrial Look in Proclaiming a New Presence on Oak Street, Chicago," *Interior Design* 63, no. 12 (Sept. 1992): 219; PhotoCrd: Bruce Van Inwegen; Rodney Telford [1997] Studio Morsa; New York City in Edie Cohen, "Modern Mode: Studio Morsa Combines a Modern Product with a Vintage Setting in the Rodney Telford Shop, SoHo," *Interior Design* 68, no. 11 (Sept. 1997): 212; PhotoCrd: Peter Mauss, Esto; **2000** Comme des Garçons [2001] Rei Kawakubo; Paris, France in Arie Chen, "Comme Again: Rei Kawakubo Outfits Her Comme des Garçons Shop in Paris with a Splash of Red," *Interior Design* 72, no. 12 (Oct. 2001): 207; PhotoCrd: Eric Laignel; Apple SoHo [2002] Bohlin Cywinski Jackson; New York City in Raul A. Barrenche, "Bohlin Cywinski Jackson's New Retail Store for Apple Computers is as Spare as the Company's New Ad Campaign," *Architectural Record* 190, no. 10 (Oct. 2002): 157, 160; PhotoCrd: Peter Aaron/Esto; Prada [2004] Office for Metropolitan Architecture/Rem Koolhaas; Los Angeles, CA in Ian Luna,

Retail: Architecture and Shopping (New York: Rizzoli, 2005), 221; PhotoCrd: Courtesy of Prada; Taschen [2007] Philippe Starck; New York City in Aric Chen, "Chapter Three: At Philippe Starck's Latest Taschen Store, a Loft Space in New York, Bookshelves Make Way for Murals by Beatriz Milhazes," *Interior Design* 78, no. 11 (Sept. 2007): 190; PhotoCrd: Eric Laignel; Julie Sohn Boutique [2007] CCT Arquitectos; Barcelona, Spain in David Sokol, "CCT Arquitectos Transforms an Ordinary Barcelona Interior Into the Fashion-Forward Julie Sohn Boutique," *Architectural Record* 195, no. 6 (Jun. 2007): 208; PhotoCrd: Eugeni Pons.

CHAPTER 10

THEN NOW



Definition

Then Now describes adaptive reuse interiors characterized by a clear differentiation between old and new interior elements and usually results in heightened visual contrast between a historic architectural shell and the newer contents contained within.

Application Definition

In retail applications, Then Now occurs when contemporary elements and product displays become the visual foreground by contrasting with an historical building backdrop and results in a genuinely distinctive interior.

Similar but Different

Ruin is a material archetype that describes interior elements such as walls, floors, ceilings, or columns that appear in a raw, exposed state and exhibit the accumulation of history on an aging surface.¹ Whereas Ruin is specifically associated with these old surfaces (authentic or artificial), Then Now distinctly addresses the contrast of new against authentically old that occurs when the two are juxtaposed. Exposed, aging interior elements considered to be Ruin can contribute the “old” to a Then Now interior, but purposeful contrast between contemporary contents and a visibly old building shell is required to be considered an expression of Then Now.

¹ Elizabeth O'Brien, “Material Archetypes: Contemporary Interior Design and Theory Study,” (M.A. Thesis, Cornell University, 2006), 77-85.

Description

Then Now in the context of interior design can be thought of as a subset of adaptive reuse, particularly the aestheticization of adaptive reuse that emphasizes the contrast between the remnants of the old with the injection of the new. Retail interiors adopted the strategy of adaptive reuse beginning in the 1960s as the practice was gaining momentum in the wider design community. Then Now arose from this trend towards reusing and repurposing older buildings rather than continually resorting to new construction, and was founded on the decision to visually acknowledge the disconnect between an older building's history and its newfound use. The results are almost always one-of-a-kind. Retail applications especially benefit from the ability to draw upon the unique character and design elements associated with an existing building, simultaneously complementing a shop's personality and contributing to a greater sense of place in a city or town.

To best gain insight into the development of Then Now, it is beneficial to first consider the development of the broader adaptive reuse movement.

Discussion of the instrumental role that retail specifically served in adaptive use projects will illuminate the framework in which Then Now originated and evolved as an archetypical design practice. Equipped with an understanding of the intype's development within the historical context of adaptive reuse, the spatial effects associated with an interior juxtaposition of old and new will be addressed.

Adaptive reuse, sometimes shortened to *adaptive use*, is a broad term that refers to the repurposing of existing buildings for a contemporary use that is

usually different from the building's original function. These existing buildings were historically significant or boasted distinguishing architectural features, or they could just be commonplace buildings that are older but salvageable and structurally sound.² Reuse of existing buildings had been the norm since Classical antiquity because it was practical and economical to do so, until "on the threshold of the Modern era in the nineteenth century [and into] the twentieth century, demolition followed by new construction became almost universal."³ Despite a temporary preference for new building, reuse was revived. Historic preservation emerged as both a cultural activity and civic duty in England in the late nineteenth century. The movement solidified later in the United States, with early congressional legislation supporting historic preservation passed in 1949 followed by the National Historic Preservation Act passed in 1966.⁴ By the middle of twentieth century people were more passionate about saving old buildings rather than constantly building anew.⁵ In reaction to the industrial aesthetic that was associated with Modernism and sometimes perceived as cold and inhuman, people responded more positively to older buildings that depicted human craft and wisdom in their ornament and timeworn materials.⁶

² Thomas J. Martin and Melvin A. Gamzon, "Economics and Process," Adaptive Use: Development Economics Process and Profiles, Urban Land Institute et al, (Washington, D.C., Urban Land Institute, 1978), 3.

³ Frank Peter Jäger, Old & New: Design Manual for Revitalizing Existing Buildings (Basel: Birkhäuser, 2010), 7.

⁴ Stewart Brand, How Buildings Learn: What Happens After They're Built (New York: Viking, 1994), 94-96.

⁵ John S. Garner, "Preserving the Prosaic," Adaptive Reuse: Issues and Case Studies in Building Preservation, Richard L. Austin, Eds. David G. Woodcock, W. Cecil Steward and R. Alan Forrester, (New York: Van Nostrand Reinhold, 1988), 19; Brand, How Buildings Learn, 88.

⁶ Schmertz, New Life for Old Buildings, vi.

Most preservation in the U.S. was initially supported by the government, non-profit organizations or private funds.⁷ Early perspectives had been characterized by “the museum approach to preservation,” where historically or architecturally significant buildings were preserved and maintained for the public’s access to history and culture. Attitudes towards historic preservation shifted, however, in favor of the pragmatism of reuse over strict restoration.⁸ Communities eventually reached capacity with the number of preserved museums and cultural landmarks they could support. Given the oversaturation of private foundations, municipalities, real estate developers and the design community all recognized that existing buildings provided an economically viable and culturally rich option for renovation and reuse.⁹ What had originally been only of interest to likes of the National Park Service and small, elite groups of historical preservationists became a cause supported by a much broader spectrum of people because of the way adaptive reuse was both financially feasible and necessary.¹⁰ Movement away from an industry-based economy in favor of an information- and knowledge based one following WWII resulted in abandoned industrial districts. Many urban warehouses, factories, and plants were no longer needed and rendered many once-bustling downtown districts lifeless.¹¹

⁷ Martin and Gamzon, “Economics and Process,” 2.

⁸ David G. Woodcock, AIA, RIBA, Introduction to Adaptive Reuse: Issues and Case Studies in Building Preservation by Richard L. Austin. Eds. David G. Woodcock, W. Cecil Steward and R. Alan Forrester, vii-x (New York: Van Nostrand Reinhold, 1988), vii.

⁹ Jo Allen Gause, Foreword to New Uses for Obsolete Buildings, by Jo Allen Gause, Bruce M. Hoch, John D. Macomber and Jonathan F.P. Rose, (Washington, D.C.: Urban Land Institute, 1996), v; Martin and Gamzon, “Economics and Process,” 1.

¹⁰ Garner, “Preserving the Prosaic,” 19; Martin and Gamzon, “Economics and Process,” 1.

¹¹ Gause et al, New Uses for Obsolete Buildings, 4.

The altered perspective towards utilizing existing buildings for more practical uses other than cultural showpieces paired with the hope for revitalization of these derelict industrial areas marked the beginnings of retail's involvement in the adaptive reuse movement. Retail became a key component in the strategy for revitalization of deserted districts and vacant buildings because of its powerful ability to "[animate] the street."¹² Many of the industrial districts were converted into mixed-used developments that featured ground-floor retail venues and had offices, residences or hotels on the upper floors. The diversity of uses fostered a mutually beneficial relationship that allowed the revitalized urban areas to be resilient, successful and productive once again. Ground level retail and restaurants helped invigorate the neighborhoods and attract other tenants, while overall financial risk was minimized because of the variety of commercial sectors included.¹³ Shops and restaurants were viewed as the urban glue that provided cohesion and street life in up-and-coming districts.¹⁴

Several precedent-setting urban adaptive reuse projects emerged in the 1960s that featured retail as essential parts of their strategies for reuse and revitalization of old industrial areas. In 1964, the old Ghiradelli chocolate factory along San Francisco's waterfront was converted into Ghiradelli Square, an urban retail district complete with shops, restaurants, and other entertainment venues. The area immediately became an attraction and shopping destination that was popular amongst tourists and locals alike.¹⁵

¹² John McMorrough, "Legislated Transactions," in Harvard Design School Guide to Shopping, eds. Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong, Tae-Wook Cha. (New York: Taschen, 2001), 426.

¹³ Gause et al, New Uses for Obsolete Buildings, 68.

¹⁴ McMorrough, "Legislated Transactions," 424

¹⁵ Brand, How Buildings Learn, 104.

Several years later, the old Del Monte peach cannery factory and warehouse complex also in San Francisco was converted into a public space boasting arcades that were similarly lined with shops and restaurants. Moorish-style architectural details characterized the “priceless interiors,” and infused the shopping complex with character, history and sense of place.¹⁶ Both being abandoned factories, the projects were viewed as models for the revitalizing potential of adaptive reuse and “became the prototype[s] for adaptive-use commercial projects all over the world...Adaptive use took off as the mainstream preservationist activity.”¹⁷ They not only inspired other similar projects, but also legislation that promoted urban revitalization and the reuse of old buildings.¹⁸

Adaptive reuse was popular in the 1970s because of these precedent projects in San Francisco and tax credits intended to boost interest and encourage investment in the private sector’s support of historic preservation, adaptive reuse and urban revitalization. Other cities similarly leveraged retail’s attractive forces. Old grain silos from the Quaker Oats Company in downtown Akron, Ohio had been abandoned, but were converted into a small mall with shops and an ice cream parlor in 1975. In smaller cities like Akron, such factories functioned as urban anchors that provided many of greater metropolitan area jobs. Given the importance of these companies and the vitality they once provided, it was important to the city to maintain the grain silos as a landmark and testament to their historic contribution to the livelihoods of many families.

¹⁶ “History of the Cannery,” The Cannery at Del Monte Square, accessed July 7, 2011, <http://www.thecannery.com/about/?page=history>.

¹⁷ Brand, *How Buildings Learn*, 104.

¹⁸ “History of the Cannery.”

The complex was later converted into a hotel in 1980, but nonetheless was among the many adaptive reuse projects in the 1970s that featured retail as an essential component in urban revitalization.¹⁹

The 1980s were initially fueled by the momentum generated in the previous decade but later slowed. Reduction of the tax credits that had previously encouraged preservation paired with downturn of the greater real estate market in the second half of the decade led to a decrease of adaptive use projects.²⁰ Overbuilding in the 1980s led to a real estate crash in the late 1980s and early 1990s not unlike the real estate boom and crash repeated in the 2000s, resulting in a surplus of unoccupied buildings. Interest in and the feasibility of adaptive reuse was revived in the 1990s.²¹ Mixed-use adaptive reuse projects continued to be the trend for urban renewal, as demonstrated by the Pratt Street Power Plant in Baltimore opened in 1999. The plant used to power the city's streetcars, but declined post-WWII with the area's other harbor-side industries in shipping, steel and oil. The project was approached similarly to the Ghiradelli Square and Cannery projects and created an entertainment destination complete with retail, restaurants, and other amenities like a fitness center that were complemented by offices above. Pairing transient with longer-term functions enabled the complex to attract a mixture of tourists and locals.²² Retail has essentially anchored many adaptive

¹⁹ "UA Buys Quaker Square Complex," University of Akron News, June 13, 2007, accessed July 7, 2011, http://www.uakron.edu/news/articles/uamain_1801.php.

²⁰ Brand, How Buildings Learn, 96-97; Gause, Foreword to New Uses for Obsolete Buildings, v-vi.

²¹ Gause, Foreword to New Uses for Obsolete Buildings, v.

²² "UA Buys Quaker Square Complex."

reuse and urban renewal projects consistently from the landmark San Francisco projects in the 1960s through to the present.

Adaptive reuse is especially pertinent in the present day given current emphasis on the sustainability movement. The environmental benefits primarily lie in material and resource conservation, since reusing existing buildings captures and takes advantage of the materials, resources, and overall embodied energy contained within them, while simultaneously reducing the waste associated with demolition and new construction.²³ Retailers have made considerable efforts towards more sustainable products and business operations since the 1990s, but have more recently begun incorporating environmentally responsible buildings and interiors into their sustainability efforts.²⁴ The U.S. Green Building Council (USGBC) and their LEED certification system for benchmarking sustainable building practices released a LEED for Retail framework in 2009, both for New Construction (NC) and Major Renovations, and Commercial Interiors (CI).²⁵ Although neither directly addresses adaptive use, aspects of reuse are incorporated into and supported by both options. Nonetheless, a retail-specific LEED program is evidence of the increased relevancy of adaptive reuse for retail applications—and Then Now as a particular expression of adaptive use—within the context of the contemporary sustainability movement.

²³ Woodcock, Introduction to *Adaptive Reuse*, ix.

²⁴ Karen H. Hyllegard, Ph.D., Jennifer Pagg Ogle, Ph.D. and Brian Dunbar, M.Arch, “Sustainability and Historic Preservation in Retail Design: Integrating Design into a Model of the REI Denver Decision-Making Process,” *Journal of Interior Design* 29 no. 1&2 (Sept. 2003): 2, 33-35, 46.

²⁵ U.S. Green Building Council, Introduction to “LEED 2009 for Retail: New Construction Rating System,” vii-xvi (Washington, D.C.: USGBC, 2011), viii.

As demonstrated, retail has played a strategic role in the broader scheme of urban redevelopment and adaptive reuse. Its frequent insertion into historically significant buildings as part of this adaptive reuse movement has presented architects and designers with the opportunity to visually interpret the relationship between old and new in the interiors of the stores themselves. It is important to address the particular expressions and effects of Then Now specifically within these interiors. The purposeful contrast of old and new arose within the context of the altered perspective towards preservation that emerged in the 1960s, refocusing preservation on functional reuse rather than historically accurate restoration. Consideration for the respectful integration of old and new in retail applications of adaptive use was reflected in retrospective retail literature discussing the approach and aesthetic at this time.²⁶ In 1977, The National Trust for Historic Preservation held a conference on adaptive use that specifically explored “the aesthetics of the relationship between old and new architecture”—the very crux of Then Now.²⁷ A follow-up publication promoted “sensitivity to the original design ethic” and encouraged “the best of the ‘new’ and ‘old’ to be foils to each other” when appropriate, rather than trying to copy or recreate the past.²⁸ This notion of old and new as foils for one another captured the thought necessary for Then Now to occur.

There is architectural precedent for contrast between old and new as an archetypal practice. The work of Italian architect Carlo Scarpa in the mid-twentieth century informs the spatial effects existent in retail expressions of

²⁶ Vilma Barr and Charles E. Broudy, Designing to Sell: A Complete Guide to Retail Store Planning and Design (New York: McGraw-Hill, 1986), 126.

²⁷ Woodcock, Introduction to Adaptive Reuse, ix.

²⁸ Woodcock, Introduction to Adaptive Reuse, ix.

Then Now. Most of his famous architectural work was actually in renovations and additions to existing historic buildings and was arguably a precursor to Then Now. For example, his Canova's gallery at Possagno was described as having "[gained] its power from its juxtaposition with the existing building rather than as an independent new construction."²⁹ Architects and designers have since referenced Scarpa's work when wrestling with juxtaposition or "dialogue between old and new."³⁰ Seeking inspiration from his work is certainly warranted:

Scarpa's ability to reveal old and new—through gaps, joints, and changes in material—became very influential, as architects began to emphasize, in their building projects, that which already exists and that which is new...Old and new are clearly marked. Each of them added to an existing building, making it clear to the visitor where the historical building stops and where the new begins.³¹

This approach of acknowledging the old while respectfully inserting the new was exactly the thought necessary for Then Now to come about. Although Then Now arose in retail interiors in the 1960s, it became significantly more popular in the following decades. This increased prevalence would have coincided with Scarpa's influence on design practices for adaptive reuse, given that his approach and method for renovation was popularly taught in architectural education during the 1980s.³²

The particular effects of Then Now can be best understood through discussion of the basic design elements and principles that contribute to the expression of the archetype. By definition, Then Now is based on the principle of contrast,

²⁹ Richard Murphy, Querini Stampalia Foundation: Carlo Scarpa (London: Phaidon, 1993), unpagged.

³⁰ Jäger, Old & New, 9.

³¹ Urs Peter Flückiger, Donald Judd: Architecture in Marfa, Texas (Boston: Birkhäuser, 2007), 42.

³² Flückiger, Donald Judd, 30.

which is the visual interaction that occurs between opposites.³³ In the opposition of old and new, contrast most commonly lies in the textural differences between the two. Texture refers to the three-dimensional quality of a surface, describes relative smooth- or roughness, and is experienced both visually and tactilely.³⁴ In expressions of Then Now, the most frequent textural contrast is the opposition of the rough, aging surfaces of old architectural elements with the clean, sleek surfaces of new contemporary interior interventions. In order for Then Now interiors to be successful, contrast is used to maintain the visual balance amongst textures, materials, and old and new. The rich textural qualities, elaborate architectural detailing, and even the sometimes large scale of existing buildings that are adaptively reused carry much visual weight. Then Now offers a design strategy for counterbalancing this visual weight with a proportional amount of simpler, newer elements to contrast with the existing building.³⁵ It is also possible to consider Then Now as a figure-ground relationship, with “Then” becoming background for “Now”.

In all cases...we should understand that figures, the positive elements that attract our attention, could not exist without a contrasting background. Figures and their background, therefore, are more than opposing elements. Together they form an inseparable reality—a unity of opposites—just as the elements of form and space form the reality of architecture.³⁶

Not only do the old and new rely on one another for distinction, but they work together to create a unique, more meaningful interior experience than if either had existed alone. For retail, this relationship establishes product as foreground and the historical building as background, but the interplay

³³ Francis D.K. Ching, Architecture: Form, Space and Order (New York: John Wiley & Sons, Inc., 1996), 94.

³⁴ Francis D.K Ching, Interior Design Illustrated (Hoboken, NJ: John Wiley & Sons, Inc., 2005), 97-100.

³⁵ Ching, Interior Design Illustrated, 124, 129.

³⁶ Ching, Architecture, 94.

between them speaks volumes compared to if either component were to stand alone.

Aside from design precedent and principles, another perspective from which to consider Then Now's spatial effects is to examine the spectrum of the types of existing buildings that are adaptively reused, ranging from the historically and architecturally prominent to the ordinary and commonplace—

“nonarchitecture,” if you will.³⁷ Author Stewart Brand's distinction between the two types of buildings that are adaptively reused are helpful for understanding this spectrum:

One, grand and deep, I call the High Road—durable, independent buildings that steadily accumulate experience and become in time wiser and more respected than their inhabitants. The other, quick and dirty, is the Low Road. Their specialty is swift responsiveness to their occupants. They are unrespectable, mercurial, street-smart.³⁸

In terms of retail, this distinction is helpful for understanding the difference between restoring and reusing a historical landmark, which would be considered a *high road* building, and adaptively reusing, for example, an old automotive repair garage or *low road* building.

A quick comparison between *high* and *low road* buildings and the way they are adaptively reused for retail enlightens the strategy behind Then Now.

Benetton's (1997) New York flagship restored and moved into the Charles Scribner's Sons Building in Manhattan, the old home to the renowned

³⁷ The perspective for analysis is the author's, however the term was borrowed from Suzanne Stephens, “Extreme Makeovers,” *Architectural Record* 194, no. 1 (Jan. 2006), 125.

³⁸ Brand's connotations for each building type are slightly different than they are going to be interpreted here, so his concept of High and Low Road buildings have been adapted for the purposes of understanding the types of buildings that are adaptively reused for retail; Brand, *How Buildings Learn*, 23, 24-51.

publishing house.³⁹ **Figures 10.1-2** The building was a historical landmark—a *high road* building—so it was therefore decided that the interior would be restored to reflect its original state. Although instances of adaptive reuse in retail that are predominantly restoration projects sometimes are expressions of Then Now, stores like Benetton were not, and instead focused almost exclusively on the “Then.” As seen with Benetton, the interior aesthetic is much more one of integration; rather than celebrating a contrast between old and new, the contents of the store were incorporated into the context of the historic building’s grand interior.



Figure 10.2 (right) Façade, Benetton [1997] The Phillips Johnson Group; 9 in Geran, “Design by Detection,” 219; PhotoCrd: Peter Mauss, Esto.

Figure 10.1 (left) Interior, Benetton [1997] The Phillips Johnson Group; 9 in Monica Geran, “Design by Detection: Unusually Extensive Research by The Phillips Janson Group Precedes the Renovation of a Landmark Building for Benetton's New York Flagship Store,” *Interior Design* 68, no. 11 (Sept. 1997): 218; PhotoCrd: Peter Mauss, Esto.

Alternatively, examples like the Kate Spade (2001) Chicago flagship demonstrate what are considered *low road* buildings for the purposes of this study.⁴⁰ **Figures 10.3-4** The building was a historic townhouse and a valuable

³⁹ Benetton [1997] The Phillips Johnson Group; 9 in Monica Geran, “Design by Detection: Unusually Extensive Research by The Phillips Janson Group Precedes the Renovation of a Landmark Building for Benetton's New York Flagship Store,” *Interior Design* 68, no. 11 (Sept. 1997): 218-220; PhotoCrd: Peter Mauss, Esto.

⁴⁰ Kate Spade [2001] Rogers Marvel Architects (architecture) and Steven Sclaroff (interiors); Chicago, IL in Edie Cohen, “Ace of Spades: Rogers Marvel Architects, With Interior Designer Steven Sclaroff, Embark on the Expansion Trail for Kate Spade,” *Interior Design* 72, no. 4 (Apr. 2001): 198-205; PhotoCrd: David Joseph.

contributor to Chicago's urban fabric, however it was not iconic in the same way that the Scribner's Sons building warranted restoration. As a result, the intervention respectfully acknowledged the historic townhouse through strategic design moves, such as exposing its brick façade on the interior. The majority of the interior, however, was redesigned contemporarily. Although not always the case, instances of adaptive reuse seem to usually fall more along the lines of this Kate Spade store than Benetton because there is more aesthetic freedom for the injection of the new. *High road* buildings usually result in stronger, more striking depictions of Then Now, as will be seen in the examples outlined in the chronological sequence. Brand's differentiation between *high* and *low road* buildings was helpful for distinguishing between these two different applications and manifestations of Then Now, but it must be understood that the practice can fall anywhere in between along the spectrum from landmark to pedestrian.



Figure 10.4 (right) Façade, Kate Spade [2001] Rogers Marvel Architects (architecture) and Steven Sclaroff (interiors); Chicago, IL in Cohen, "Ace of Spades," 200; PhotoCrd: David Joseph.

Figure 10.3 (left) Interior, Jack Spade floor in Kate Spade [2001] Rogers Marvel Architects (architecture) and Steven Sclaroff (interiors); Chicago, IL in Edie Cohen, "Ace of Spades: Rogers Marvel Architects, With Interior Designer Steven Sclaroff, Embark on the Expansion Trail for Kate Spade," *Interior Design* 72, no. 4 (Apr. 2001): 203; PhotoCrd: David Joseph.

A final means for understanding Then Now's spatial effects is through comparison of the theme of juxtaposition both in fashion theory and interior design. Since juxtaposition of old and new often appears in fashion design,

and many retail interiors employing Then Now are in fact clothing stores, it follows that the theoretical background supporting fashion's use of the concept will be relevant to the current study. Speaking directly to this juxtaposition, fashion scholar Caroline Evans highlighted John Galliano's 1998 Spring-Summer ready-to-wear show for Dior as a prime example of the dynamic interplay between old and new. Galliano channeled Dior's historical roots in nineteenth-century Parisian couture in this particular show. Models paraded through a series of rooms decorated like the sumptuous salons in the private mansions of the old Parisian couturiers, allowing the contemporary fashion show to mimic the fashion parades that once occurred in the salons.⁴¹ Evans draws upon philosopher Walter Benjamin's notions of dialectical images and montage to understand Galliano's move in placing contemporary fashion designs within a historical context.

The juxtaposition of these images, on the one hand of late twentieth-century fashion shows, and on the other, of the merchandising and retail extravaganzas of a century earlier, invokes Walter Benjamin's idea of 'dialectical images.' Dialectical images were not based on simple comparisons, but rather, created a more complex historical relay of themes running between past and present...For Benjamin, the relationship between images of the past and present worked like the montage technique of cinema. The principle of montage is that a third meaning is created by the juxtaposition of two images, rather than any immutable meaning inhering in each image.⁴²

What retail's use of Then Now can learn from the application of Benjamin's theories to Galliano's show is the staging of a visual comparison between old and new. In much the same way that Galliano provoked consideration for the both the present and the past by placing them side-by-side, interior

⁴¹ Caroline Evans, *Fashion at the Edge: Spectacle, Modernity and Deathliness* (New Haven, CT: Yale University Press, 2003), 31-32.

⁴² Evans, *Fashion at the Edge*, 33.

applications of Then Now similarly place the new retail interior and function within an old shell. The visually apparent delineation and contrast differentiates the old from the new, while allowing each to respect the other. It is also interesting to borrow the concept of montage, and consider the way that juxtaposing an old interior shell with a new retail function results in a new meaning greater than the sum of the parts. The historic interior is offered an extended life in which it continues to contribute to its surrounding culture and urban fabric. At the same time, the retailer is able to draw upon the particular building's unique character and story. Discussion about the implications of juxtaposition, montage and new meaning combined with earlier discussion of the historical context of adaptive reuse has provided a basis of understanding for moving forward to informed analysis of Then Now's applications.

Chronological Sequence

Some retail interiors began to experiment with the relationship between old and new prior to the adaptive reuse projects and Then Now interiors that were inspired by the demonstrations of feasibility and success of the adaptive use in the 1960s. Five years before Ghiradelli Square opened, The 20th Century Shop (1959) was a gift shop that occupied a converted nineteenth-century New Orleans townhouse.⁴³ **Figures 10.5-6** The project represented the mid-twentieth century's new perspective towards reuse; the interior was described as contemporary but nostalgic, capturing the essence of Then Now and adaptive use rather than the historical accuracy traditionally associated with preservation. Much of the townhouse was rebuilt for the new use, but attention

⁴³ The 20th Century Shop [1959] Burk, Le Breton and Lamantia Architects; New Orleans, LA in Anonymous, "Town House Remodeled into Attractive Gift Shop," *Architectural Record* 125, no. 4 (Apr. 1959): 205-207; PhotoCrd: Frank Lotz Miller.

was carefully paid to demonstrating respect for the old. A second-floor balcony was removed to create a compelling double-height space and new steel beams replaced load-bearing walls. These new interventions were contrasted by the home's old brick chimney: "The old masonry of the side chimneys was exposed to accent further the verticality of the space, and to serve also as a reminder of the original structure."⁴⁴ Although the interior gestures were subtle and the contemporary facade no longer resembled a traditional southern townhouse, the 20th Century Shop represented an early example of how retail adopted adaptive reuse and leveraged Then Now as a design strategy for purposefully integrating and contrasting the new with the old.



Figure 10.5 (left) Interior, The 20th Century Shop [1959] Burk, Le Breton and Lamantia Architects; New Orleans, LA in Anonymous, "Town House Remodeled into Attractive Gift Shop," *Architectural Record* 125, no. 4 (Apr. 1959): 207; PhotoCrd: Frank Lotz Miller.

Figure 10.6 (right) Façade, The 20th Century Shop [1959] Burk, Le Breton and Lamantia Architects; New Orleans, LA in Anonymous, "Town House Remodeled into Attractive Gift Shop," 205; PhotoCrd: Frank Lotz Miller.

Some of the earliest examples of Then Now retail interiors were in the shops that went into the precedent-setting Ghiradelli Square. The old chocolate factory and offices were adaptively reused in the landmark (pun intended) urban renewal project and converted into a shopping and dining destination during the 1960s. It formally opened in 1965, but new stores continued to be renovated and added into the 1970s, as The Kilkenny Shop (1970) was.⁴⁵

⁴⁴ Anonymous, "Town House Remodeled into Attractive Gift Shop," 205.

⁴⁵The Kilkenny Shop [1970] Mack McDowell and Ira P. Kurlander; San Francisco, CA in Anonymous, "The Kilkenny Shop," *Interior Design* 41, no. 12 (Jul. 1970): 106-109; PhotoCrd: George Dippel.

Figures 10.7-8 Kilkenny was an Irish crafts store that sold textiles, ceramics and other handmade objects. It presumably occupied an old factory or warehouse building, maintaining the original brick walls, maple floors, wooden columns, and an open, Pompidou ceiling. The space was featured in *Interior Design* at the time as a demonstration of how old buildings and interiors could be updated and reused for new functions: “Interior designers will find it an object lesson in how to retain a landmark and still put it to contemporary use...Much of the original background was retained.”⁴⁶ Although it was not the strongest example of a high-contrast Then and Now effect, there was a noticeable difference between the old building and modern furnishings and product within, not to mention that it was part of the pivotal project in the chronology of adaptive reuse. Stores like this established precedence for the converted warehouse aesthetic that has become popular in adaptive reuse projects and frequently lends itself well to expressions of Then Now.



Figure 10.7 (left) The Kilkenny Shop [1970] Mack McDowell and Ira P. Kurlander; San Francisco, CA in Anonymous, “The Kilkenny Shop,” *Interior Design* 41, no. 12 (Jul. 1970): 107; PhotoCrd: George Dippel.

Figure 10.8 (right) The Kilkenny Shop [1970] Mack McDowell and Ira P. Kurlander; San Francisco, CA in Anonymous, “The Kilkenny Shop,” 109; PhotoCrd: George Dippel.

A few years later, Daniel Eastland Men’s Shop (1974) offered an alternative approach to the aesthetic of adaptive reuse.⁴⁷ **Figures 10.9-10** The shop was

⁴⁶ Anonymous, “The Kilkenny Shop,” 106.

⁴⁷ Daniel Eastland Men’s Shop [1974] Robinson and Mills; San Francisco, CA in Anonymous, “A Freestanding Element in Existing Space to Transform an Old Building,” *Architectural Record* 156, no. 4 (Sept. 1974): 110; PhotoCrd: Michael McKaig.

located in another historic district in downtown San Francisco, which placed restrictions that limited manipulation to the storefront, so “the architects suggested using an entirely new, free-standing element within the building, which would be visible from the street and would affirm to potential customers the contemporary wares offered within.”⁴⁸ Rather than physically juxtaposing old and new side-by-side as often is the case, customers experienced the historic façade and storefront from the exterior, saw the contemporary wooden form contained within, and would experience an entirely contemporary interior once they made the transition inside. This certainly was an alternative interpretation of Then Now, since the new was inserted into the old in a way that lent itself to a sequential experience of the then and now. The intervention was respectful of its historic surroundings by politely situating itself within the old context, but it did result in an interior experience that was entirely about the “now” once inside.



Figure 10.9 (left) Entrance, Daniel Eastland Men's Shop [1974] Robinson and Mills; San Francisco, CA in Anonymous, “A Freestanding Element in Existing Space to Transform an Old Building,” *Architectural Record* 156, no. 4 (Sept. 1974): 110; PhotoCrd: Michael McKaig.



Figure 10.10 (right) Interior, Daniel Eastland Men's Shop [1974] Robinson and Mills; San Francisco, CA in Anonymous, “A Freestanding Element,” 110; PhotoCrd: Michael McKaig.

Adaptive reuse remained popular into the 1980s, thanks to tax credits for historic preservation projects and the shifting focus away from constant

⁴⁸ Anonymous, “A Freestanding Element in Existing,” 110.

demolition and new construction. Many of the great examples of Then Now from the 1980s were photographed later in the decade. Katharine Hamnett (1987) was a British clothing boutique that moved into what Stewart Brand would have considered a *low road* building—a back-lot shed that had previously been an auto body repair shop.⁴⁹ **Figure 10.11** Examples like old mechanics' shops elucidate the difference between restoration and adaptive reuse. Rather than trying to return the old shop to its original state, the walls and ceilings were whitewashed and a concrete floor was installed in order to clean up the space for it to become an upscale clothing store.⁵⁰ The clothing racks, a baby grand piano, and the cash wrap were all free-standing within the interior, clearly articulating the distinction between the old shed and new contents within. The mirrors (which the photograph was taken looking into) exaggerated the industrial surroundings, making the already expansive space feel even larger. Stores like Katharine Hamnett marked the beginnings of many contemporary clothing store interiors adoption of the industrial aesthetic.



Figure 10.11 Katharine Hamnett [1987] Norman Foster; London, England in José Manser, “British Design: The Katharine Hamnett Store in London Becomes a Mecca for Shoppers and Another Pristine Achievement for Norman Foster,” *Interiors* 146, no. 3 (Mar. 1987): 133; PhotoCrd: Richard Bryant.

⁴⁹ Katharine Hamnett [1987] Norman Foster; London, England in José Manser, “British Design: The Katharine Hamnett Store in London Becomes a Mecca for Shoppers and Another Pristine Achievement for Norman Foster,” *Interiors* 146, no. 3 (Mar. 1987): 130-33; PhotoCrd: Richard Bryant.

⁵⁰ Manser, “British Design,” 130, 132.

Contempo Casuals (1988) is one of the most iconic examples of Then Now.⁵¹

Figure 10.12 The clothing store was quite literally inserted into an old Los Angeles bank building:

...the architects interrupted the Classical axial layout of Contempo's landmark surround with a 56-foot long steel and wood bridge that appears to have catapulted into the central rotunda from a semicircular apse at the rear...the clothing-laden bridge virtually pushes the company's wares toward incoming customers.⁵²

It was partially this intervention's interruption of the classically-inspired building's central axis that allowed the store's Then Now effect to read so emphatically. Design moves like this one responded to the call for adaptively reusing older buildings for new functions, since it was impossible and impractical to convert every historic building into a museum or private foundation. Given that the store was a part of a chain, this location exemplified the way that an older building's design character could contribute to a unique spatial experience that could never be replicated throughout a chain. One of the advantages to Then Now is this individuality. The blatant separation between the historical building and the contemporary display respected the old context, but the move could alternatively have been perceived as a distraction. Given that this Contempo store was designed on the cusp of the minimalist, White Box retail interiors that dominated the 1990s, it likely received mixed reception. The article alluded to potential distaste for the way the dramatic interior steals attention from the products themselves.⁵³

⁵¹ Contempo Casuals [1988] Morphosis; Los Angeles, CA in K.D.S., "Scene Stealer," *Architectural Record* 176, no. 5 (May 1988): 132-35; PhotoCrd: Tom Bonner.

⁵² K.D.S., "Scene Stealer," 132.

⁵³ K.D.S., "Scene Stealer," 132.



Figure 10.12 Contempo Casuals [1988] Morphosis; Los Angeles, CA in K.D.S., "Scene Stealer," *Architectural Record* 176, no. 5 (May 1988): 133; PhotoCrd: Tom Bonner.

By the late 1980s, the intentions and effects of Then Now were well understood. Gianni Versace (1989) adaptively reused the Guelfa Tower, an ancient Florentine structure dating from the thirteenth century.⁵⁴ **Figure 10.13** The walls and beautiful vaulted ceilings were stripped down to their original, bare brick. It was in the handling of the new materials and the way they interacted with the old ones that determined the interior's visual impact:

The crux of the treatment lies in the juxtaposition of the new and the old, specifically the manner in which the sleek, industrial-quality elements of steel, stone and glass are fitted within the confines of the historic envelope. Some of these items rely on the architecture for support, while others pointedly come as close as possible to the structure without actually touching it.⁵⁵

As in Contempo, the insertion of modern, industrial steel structure heightened the contrast between the old and the new. Furthermore, it was in the treatment of details, such as interior elements that nearly touch the old but refrain from actually doing so, that contributed to an added visual tension. The dynamic between the long-withstanding, weathered brick, and sleek polished steel resulted in an increased awareness of the time discrepancy between the parts of the interior. It was almost as if insertion within the context of hundreds of

⁵⁴ Gianni Versace [1989] Laboratorio Associati; Florence, Italy in Edie Lee Cohen, "Gianni Versace: The shop in Florence by Laboratorio Associati," *Interior Design* 60, no. 3 (Feb. 1989): 244-45; PhotoCrd: D. Brun.

⁵⁵ Cohen, "Gianni Versace," 244.

years of Italian history added some sort of credibility and substance to the fleeting nature of the fashions that would have cycled through the store.



Figure 10.13 Gianni Versace [1989] Laboratorio Associati; Florence, Italy in Edie Lee Cohen, “Gianni Versace: The shop in Florence by Laboratorio Associati,” *Interior Design* 60, no. 3 (Feb. 1989): 245; PhotoCrd: D. Brun.

Then Now’s range of applications from landmark buildings to old factories or sheds continued to be represented moving into more recent decades. Further supporting the non-landmark constituency, Workshop (1996) was a clothing boutique in New Zealand that moved into an old motorcycle repair shop.⁵⁶

Figure 10.14 Similar to the treatment of this type of building seen previously, many of the building’s original elements were maintained but modified for the new use, including the wooden trusses, brick walls and concrete floor.

Specifically, the old repair shop’s concrete floors were salvaged but stained a deep blue, while the brick walls were painted white to offer a neutral background. These modifications acknowledged the building’s history, but adapted the building for the reality of its new use. Whereas some buildings were quite obviously historic, buildings such as this one were more subtle and represented a toned-down interpretation of Then Now. The building was somewhat anonymous, in the sense that one would not necessarily have known it was a shop for motorcycle repairs before. Its proportions and rugged

⁵⁶ Workshop [1996] David Howell; Auckland, New Zealand in Judith Nasatir, “David Howell: An Auckland, New Zealand, Shop Showcases the Talents of Local Artists and Artisans,” *Interior Design* 67, no. 5 (Apr. 1996): 144-145; PhotoCrd: Patrick Reynolds.

nature somehow still managed to communicate the essence of its previous life. This ability to capture the character of the old—regardless of how historically or architecturally significant—while moving forward with the new was one of the strengths of Then Now that propelled it into the twenty-first century as a dominant retail design strategy and aesthetic.



Figure 10.14 Workshop [1996] David Howell; Auckland, New Zealand in Judith Nasatir, “David Howell: An Auckland, New Zealand, Shop Showcases the Talents of Local Artists and Artisans,” *Interior Design* 67, no. 5 (Apr. 1996): 144; PhotoCrd: Patrick Reynolds.

An alternative approach to an old but commonplace building can be found in DKNY’s (1996) London flagship also built in the 1990s.⁵⁷ **Figure 10.15** It was noted that the building dated from the early twentieth century, but without mention of its previous use.⁵⁸ While one means for achieving a Then Now effect was to highlight or feature the older elements, DKNY instead chose to whitewash the entire interior, creating a neutral white backdrop for clothing on display. Not all Then Now interiors that make use of whitewash are also examples of White Out as was the case with DKNY. Their use of white demonstrated the way that the old can be treated with white to acknowledge its history but establish it as background, while boldly setting the product as foreground. Many Then Now interiors will treat old brick walls or exposed ceilings with a coat of white paint to refresh and render them anew. Even with

⁵⁷ DKNY [1996] Peter Marino; London, England in Edie Cohen, “Peter Marino for DKNY,” *Interior Design* 67, no.5 (Apr. 1996): 116-19; PhotoCrd: Chris Gascoigne.

⁵⁸ Cohen, “Peter Marino for DKNY,” 116.

a coat of white paint, the history was still preserved. The neutrality, however, allowed the new contents of the store to stand out in even higher contrast than usual.



Figure 10.15 DKNY [1996] Peter Marino; London, England in Edie Cohen, “Peter Marino for DKNY,” *Interior Design* 67, no.5 (Apr. 1996): 117; PhotoCrd: Chris Gascoigne.

The design for Jil Sander’s (2003) London flagship employed Then Now as a strategy for adaptively reusing a historic London bank building.⁵⁹ **Figures 10.16-18** One thing the installation successfully achieved by using Then Now was a seemingly effortless matching in atmosphere and aesthetic of altogether different design vocabularies between the contemporary intervention and the historic landmark. “An early Georgian building, the structure came with architectural pedigree and a storied aristocratic past...Gabellini Associates [created] a simultaneously austere and majestic environment.”⁶⁰ The floating, white walls that partitioned the large space and acted as backdrops for the clothing on display gracefully swept around the classical columns. It was the similarity between the “austere” and “majestic” nature of both the historic interior and the modern partitions that allowed the new to become integrated so well with the old while still standing on their own. The success of this

⁵⁹ Jil Sander [2003] Gabellini Associates; London, England in Shann Kelly, “In the Bank: Gabellini Associates Racks Up the IIDA's Top Honor for 2002, Remaking a Historic London Bank as a Jil Sander Flagship,” *Interior Design* 74, no. 1 (Jan. 2003): 218-25; PhotoCrd: Paul Warchol.

⁶⁰ Kelly, “In the Bank,” 221.

interior's so blatant and unapologetic departure from the existing design vocabulary, rather than trying to imitate it, gave credence to the value of Then Now and represented a strong strategy for wrestling with adaptive reuse. Restoration and historical preservation are essential practices and have their place in our contemporary design sensibility, but examples like Jil Sander reaffirm that Then Now offers a viable solution for acknowledging the "Then" while moving on with the "Now."



Figure 10.16 (left) Exterior, Jil Sander [2003] Gabellini Associates; London, England in Shann Kelly, "In the Bank: Gabellini Associates Racks Up the IIDA's Top Honor for 2002, Remaking a Historic London Bank as a Jil Sander Flagship," *Interior Design* 74, no. 1 (Jan. 2003): 225; PhotoCrd: Paul Warchol.

Figure 10.17 (middle) Interior, Jil Sander [2003] Gabellini Associates; London, England in Kelly, "In the Bank," 221; PhotoCrd: Paul Warchol.

Figure 10.18 (left) Interior, Jil Sander [2003] Gabellini Associates; London, England in Shann Kelly, "In the Bank," 224; PhotoCrd: Paul Warchol.

Adaptive reuse of architecturally significant landmarks was popular throughout the 2000s, both internationally and within the United States. In Chicago, Bloomingdale's home and furnishings store adaptively used the city's historic Medinah Temple (2003).⁶¹ **Figures 10.19-20** The Islamic revival-style building

⁶¹ Bloomingdale's Home + Furnishings [2003] Daniel P. Coffey & Associates (architecture); James Harb Architects (interiors); Chicago, IL in Theodore C. Thoerig, Best Practices in Development: ULI Award Winning Projects (Washington, D.C.: ULI—the Urban Land Institute, 2008), 20-25; PhotoCrd: James Steinkamp;

was originally constructed in 1912 as a temple for the Shriner's, but over time the building became a cultural landmark and the city felt passionately about retaining it in some capacity. Much of the dark interior was gutted to create a bright, open atrium for the store. Despite the invasive overhaul, several key architectural elements were maintained to reflect the building's past. The temple's plastered dome, coffered ceilings, and stained-glass windows were among the details preserved.⁶² The old theater's proscenium was also retained, becoming a grand backdrop for the department store's elevators in an exceptional articulation of the relationship between old and new characteristic to Then Now. The reuse of Chicago's Medinah Temple not only benefitted the city, but the retailer as well. The project ended up costing more than a typical Bloomingdale's, but the unique store became a destination shopping location and generated acclaim for the retailer's involvement in saving a beloved landmark.⁶³

Bloomingdale's Home + Furnishings [2003] Daniel P. Coffey & Associates (architecture); James Harb Architects (interiors); Chicago, IL in Anonymous, "Building Types Study: Adaptive Reuse," *Architectural Record*, July 2003, http://archrecord.construction.com/projects/bts/archives/adaptiveReuse/03_bloomingtondales/overview.asp, accessed July 5, 2011; PhotoCrd: Jon Miller/Hedrich Blessing.

⁶² Thoerig, *Best Practices*, 21.

⁶³ Nadel, "Temple of Domesticity,"



Figure 10.19 (left) Façade, Bloomingdale's Home + Furnishings Medinah Temple [2003] Daniel P. Coffey & Associates (architecture); James Harb Architects (interiors); Chicago, IL in Theodore C. Thorig, *Best Practices in Development: ULI Award Winning Projects* (Washington, D.C.: ULI—the Urban Land Institute, 2008), 20; PhotoCrd: James Steinkamp. **Figure 10.20** (right) Interior, Bloomingdale's Home + Furnishings [2003] Daniel P. Coffey & Associates (architecture); James Harb Architects (interiors); Chicago, IL in Anonymous, "Building Types Study: Adaptive Reuse," *Architectural Record*, July 2003, http://archrecord.construction.com/projects/bts/archives/adaptiveReuse/03_bloomington/overview.asp, accessed July 5, 2011; PhotoCrd: Jon Miller/Hedrich Blessing.

In less historically significant buildings, the recent trend has been towards crafting a carefully articulated container/contained relationship. The Julie Sohn Boutique (2007) in Barcelona was one small store whose interior concept was based upon its historic "container."⁶⁴ **Figure 10.21** The store was located on the ground floor in an early twentieth-century apartment building.⁶⁵ The building's interior brick walls were left exposed, a practice that has become common in many Then Now interiors. The delicate relationship between the brick walls and the white panels displaying clothes were what mediated the interaction between vessel and contents. The way in which the panels were slightly offset from the wall plane highlighted the distinction between the old shell and the new contents. As seen in several examples now, the visual impact of Then Now was most striking when there was such a separation of

⁶⁴ Julie Sohn Boutique [2007] CCT Arquitectos; Barcelona, Spain in David Sokol, "CCT Arquitectos Transforms an Ordinary Barcelona Interior Into the Fashion-Forward Julie Sohn Boutique," *Architectural Record* 195, no. 6 (Jun. 2007): 208-10; PhotoCrd: Eugeni Pons.

⁶⁵ Sokol, "CCT Arquitectos Transforms an Ordinary Barcelona Interior," 209-210.

elements by age, rather than attempting to seamlessly incorporate the new into the old as if it were always there. Julie Sohn also offered a lesson in materiality's role in Then Now. The white sculptural ceiling that guided customers through to the back of the store stood in stark contrast to the rich, textural quality of the aged brick walls. Contrast between old and new textures and forms have been the most distinctive design elements manipulated in order to achieve a Then Now effect.



Figure 10.21 Julie Sohn Boutique [2007] CCT Arquitectos; Barcelona, Spain in David Sokol, "CCT Arquitectos Transforms an Ordinary Barcelona Interior Into the Fashion-Forward Julie Sohn Boutique," *Architectural Record* 195, no. 6 (Jun. 2007): 208; PhotoCrd: Eugeni Pons.

The Selexyz Dominicanen Bookstore (2007) adapted an old Gothic church in a historic district of the Netherlands for its contemporary use selling books.⁶⁶

Figure 10.22 The designers struggled with a strategy for accommodating adequate shelving for a large quantity of books while respecting the church's sacred interior. The solution they decided upon was to introduce a free-standing steel structure that provided three levels of bookshelves. It hugged one row of the church's columns, but left the remainder of the interior on view, including the other row of columns and much of the vaulted ceiling.

Since the full height of the space and the view from the entrance toward the chancel have both been retained, the Dominican church has forfeited little of its spatial effect, despite the installation. At the same

⁶⁶ Selexyz Dominicanen Bookstore [2007] Merkx + Girod Architecten; Maastricht, Netherlands in Frank Peter Jäger, *Old & New: Design Manual for Revitalizing Existing Buildings* (Basel: Birkhäuser, 2010), 164-67; PhotoCrd: Roos Aldershoff Fotografie.

time, the giant bookcase provides new perspectives and establishes an effective contrast within the church – between industrial and handcrafted elements, new and old, smooth and rough, heavy and fine.⁶⁷

Despite the bold yet reverent spatial intervention, it was again primarily the combination of formal and textural contrasts that separated old and new. One of the most interesting considerations was the insertion of retail in an old church. The juxtaposition of retail and church spoke to the notion of montage, or the pairing of images for a third, entirely new meaning. This unique adaptive reuse project undoubtedly conjures up recent references to contemporary retail as brand worship, the stores becoming—in this case, quite literally—a place where customers go to bask in the sacred aura of the brand.



Figure 10.22 Selexyz Dominicanen Bookstore [2007] Merckx + Girod Architecten; Maastricht, Netherlands in Frank Peter Jäger, Old & New: Design Manual for Revitalizing Existing Buildings (Basel: Birkhäuser, 2010), 164; PhotoCrd: Roos Aldershoff Fotografie.

Then Now has become a dominant contemporary design aesthetic in retail interiors for environmental, economic, and even eclectic reasons. In places like New York's SoHo, where an entire district has been transformed from an old industrial area, the practice is understandably sprinkled throughout many of the area's stores, most maintaining some part of their industrial history, even if just an open ceiling, old column, or exposed brick wall.⁶⁸ In the midst of its prevalence, it has been examples like the Selexyz Dominicanen Bookstore

⁶⁷ Jäger, Old & New, 165.

⁶⁸ Gause, New Uses for Obsolete Buildings, 4.

and Hermès Rive Gauche (2011) that have stood out as the more dramatic and compelling contemporary examples of Then Now.⁶⁹ **Figure 10.23** The new Parisian Hermès was situated within a historic building that used to house an indoor swimming pool. Customers descended a symbolic twelve-foot depth of the historic pool into a sunken level that was finished with mosaic tiles like those that usually line pools. Then Now was executed experientially in the way that users were physically exposed to spatial cues like depth and materiality that signaled the building's previous use. Then Now also manifested itself in the way the product was displayed within "permeable display pavilions... The new biomorphic insertions...[established] a dialogue with the rectilinear lines of the 1935 pool interior" and "also successfully [mediated] the scale between the atrium's volume and the smaller display counters and merchandise."⁷⁰ These wooden huts not only contrasted and complemented the old pool building in form, but also became a strategy for creating smaller, more intimate areas within a large open space. The installation successfully demonstrated the way that Then Now can be used as a strategy for utilizing expansive buildings for functions that may require smaller-scale spaces, like retail, without compromising the powerful visual impact of the grand historic interior.

⁶⁹ Hermès Rive Gauche [2010] Rena Dumas Architecture Intérieure; Paris, France in Erich Theophile and Steven Yee, "Hermès Rive Gauche," *Architectural Record* 199, no. 2 (Feb. 2011): 76-79; PhotoCrd: Michel Denancé.

⁷⁰ Theophile and Yee, "Hermès Rive Gauche," 77, 79.



Figure 10.23 Hermès Rive Gauche [2010] Rena Dumas Architecture Intérieure; Paris, France in Erich Theophile and Steven Yee, “Hermès Rive Gauche,” *Architectural Record* 199, no. 2 (Feb. 2011): 76-77; PhotoCrd: Michel Denancé.

Conclusion

Adaptive reuse has become an important means for converting the existing building stock for modern, productive use. Retail is a popular and successful reuse option, and Then Now provides a strategy characterized by contrast for approaching the aesthetic of adaptive reuse retail projects. Since it is impractical to conserve every historic building for its own sake, adaptive reuse has proven to be a more than acceptable solution. For the less historically or architecturally noteworthy buildings, adaptive reuse offers an extended life and draws more upon its environmental contributions. Stores, too, however, have benefitted from these more anonymous buildings, since many fashion designers and shop owners have been attracted to the rugged and industrial aesthetic that can act as a foil for their clothing or goods. Perhaps in some of the most pure, if extreme, expressions of Then Now, the guerilla retail movement that started in the early 2000s was founded on the principle of juxtaposition of existing and new. Forward-thinking fashion label Comme des Garçons has been partially credited with starting the movement with their first pop-up store in 2004, and consequently released a manifesto of “Guerilla Rules” stating that “the concept for interior design will be largely equal to the existing space” and “the location will be chosen according to its atmosphere,

historical connection, geographical situation.”⁷¹ The takeaway from guerilla stores’ use of Then Now was their celebration of the *genius loci*, or spirit of the area they were occupying.

Within the broader scope of adaptive use, Then Now has offered a valuable tool and design strategy for approaching the way a new use is integrated within the context of an old building. Examples of stores that have used this approach are a testament to the ability to insert something contemporary or innovative without compromising the sanctity of a building’s original use.

When architects and clients resolve to integrate parts of old buildings into new buildings, irrespective of landmark preservation requirements, they are doing so because they presume that the new entity will profit from the functional strengths, the presence, and the historical traces of such a building. What matters is the spirit of place and the historical period that a building represents, even if it has not made history itself.⁷²

Much of the literature on adaptive reuse has spoken to this contribution to a sense of place.⁷³ Beyond the positive environmental implications associated with building reuse, retail’s acknowledgement of older buildings with the use of Then Now helps preserve a cultural richness that is currently being challenged, even threatened, by a retail market dominated by chains.

⁷¹ Claudio Marengo Mores, From Fiorucci to the Guerilla Stores: Shop Displays n Architecture, Marketing and Communications (Milan: Marsilio, 2006), 148-49.

⁷² Jäger, Old & New, 9.

⁷³ Woodcock, Introduction to Adaptive Reuse, viii.

Evidence for the archetypical use and the chronological sequence of Then Now in retail interiors was developed from the following sources: **1950** The 20th Century Shop [1959] Burk, Le Breton and Lamantia Architects; New Orleans, LA in Anonymous, "Town House Remodeled into Attractive Gift Shop," *Architectural Record* 125, no. 4 (Apr. 1959): 207; PhotoCrd: Frank Lotz Miller; **1970** The Kilkenny Shop [1970] Mack McDowell and Ira P. Kurlander; San Francisco, CA in Anonymous, "The Kilkenny Shop," *Interior Design* 41, no. 12 (Jul. 1970): 107, 109; PhotoCrd: George Dippel; The Kilkenny Shop [1970] Mack McDowell and Ira P. Kurlander; San Francisco, CA in Anonymous, "The Kilkenny Shop," *Interior Design* 41, no. 12 (Jul. 1970): 107; PhotoCrd: George Dippel; **1980** Katharine Hamnett [1987] Norman Foster; London, England in José Manser, "British Design: The Katharine Hamnett Store in London Becomes a Mecca for Shoppers and Another Pristine Achievement for Norman Foster," *Interiors* 146, no. 3 (Mar. 1987): 133; PhotoCrd: Richard Bryant; Contempo Casuals [1988] Morphosis; Los Angeles, CA in K.D.S., "Scene Stealer," *Architectural Record* 176, no. 5 (May 1988): 133; PhotoCrd: Tom Bonner; Gianni Versace [1989] Laboratorio Associati; Florence, Italy in Edie Lee Cohen, "Gianni Versace: The shop in Florence by Laboratorio Associati," *Interior Design* 60, no. 3 (Feb. 1989): 245; PhotoCrd: D. Brun; **1990** Workshop [1996] David Howell; Auckland, New Zealand in Judith Nasatir, "David Howell: An Auckland, New Zealand, Shop Showcases the Talents of Local Artists and Artisans," *Interior Design* 67, no. 5 (Apr. 1996): 144; PhotoCrd: Patrick Reynolds; DKNY [1996] Peter Marino; London, England in Edie Cohen, "Peter Marino for DKNY," *Interior Design* 67, no. 5 (Apr. 1996): 117; PhotoCrd: Chris Gascoigne; **2000** Kate Spade [2001] Rogers Marvel Architects (architecture) and Steven Sclaroff (interiors); Chicago, IL in Edie Cohen, "Ace of Spades: Rogers Marvel Architects, With Interior Designer Steven Sclaroff, Embark on the Expansion Trail for Kate Spade," *Interior Design* 72, no. 4 (Apr. 2001): 203; PhotoCrd: David Joseph; Jil Sander [2003] Gabellini Associates; London, England in Shann Kelly, "In the Bank: Gabellini Associates Racks Up the IIDA's Top Honor for 2002, Remaking a Historic London Bank as a Jil Sander Flagship," *Interior Design* 74, no. 1 (Jan. 2003): 221, 224; PhotoCrd: Paul Warchol; Bloomingdale's Home + Furnishings [2003] Daniel P. Coffey & Associates (architecture); James Harb Architects (interiors); Chicago, IL in Anonymous, "Building Types Study: Adaptive Reuse," *Architectural Record*, July 2003, http://archrecord.construction.com/projects/bts/archives/adaptiveReuse/03_bloomingdales/overview.asp, accessed July 5, 2011; PhotoCrd: Jon Miller/Hedrich Blessing; Julie Sohn Boutique [2007] CCT Arquitectos; Barcelona, Spain in David Sokol, "CCT Arquitectos Transforms an Ordinary Barcelona Interior Into the Fashion-Forward Julie Sohn Boutique," *Architectural Record* 195, no. 6 (Jun. 2007): 208; PhotoCrd: Eugeni Pons; Selexyz Dominicanen Bookstore [2007] Merkx + Girod Architecten; Maastricht, Netherlands in Frank Peter Jäger, *Old & New: Design Manual for Revitalizing Existing Buildings* (Basel: Birkhäuser, 2010), 164; PhotoCrd: Roos Aldershoff

Fotografie; **2010** Hermès Rive Gauche [2010] Rena Dumas Architecture Intérieure; Paris, France in Erich Theophile and Steven Yee, "Hermès Rive Gauche," *Architectural Record* 199, no. 2 (Feb. 2011): 76-77; PhotoCrd: Michel Denancé.

WORKS CITED

Chapter 1 The Study

Barrenche, Raul. New Retail. London: Phaidon, 2005.

Cheng, Courtney. "Theory Studies: Contemporary Archetypes in Showroom Design." Unpublished manuscript, last modified June 28, 2011. Microsoft Word File.

Ching, Francis D.K. Architecture: Form, Space and Order. New York: John Wiley & Sons, Inc., 1996.

Ching, Francis D.K. Interior Design Illustrated. Hoboken, NJ: John Wiley & Sons, Inc., 2005.

Court, Yvonne. "Online Retailing: The Impact of Click on Brick," Future of Retail Property. London: BCSC (British Council of Shopping Centres), 2006.

Dowdy, Clare. One-Off: Independent Retail Design. London: Laurence King Publishing Ltd., 2008.

Duibuisson-Quellier, Sophie. "The Shop as Market Space: The Commercial Qualities of Retail Architecture." In Boutiques and Other Retail Spaces: The Architecture of Seduction, edited by David Vernet and Leontine de Wit, 16-33. New York: Routledge, 2007.

Fernandez, José A. The Specialty Shop (A Guide). Cornwall, NY: Architectural Book Publishing Co., Inc., 1955.

Fitch, Rodney and Lance Knobel. Retail Design. New York: Whitney Library of Design, 1990.

Herman Daniel. "High Architecture." In Harvard Design School Guide to Shopping, edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong and Tae-Wook Cha, 390-401. New York: Taschen, 2001.

Hosoya, Hiromi and Markus Schaefer. "Brand Zone." In Harvard Design School Guide to Shopping, edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong and Tae-Wook Cha, 164-173. New York: Taschen, 2001.

Jennings, Jan. "About the Research." *Intypes*. Accessed Sept. 15, 2010, <http://intypes.cornell.edu/research.cfm>.

Jennings, Jan. "A Case for a Typology of Design: The Interior Archetypes Project." *Journal of Interior Design* 32, no. 3 (2007): 48-68.

Jennings, Jan. "Naming Design Practices." Communicating (by) Design: proceedings of the colloquium "Communicating (by) Design" at Sint-Lucas Brussels from 15th – 17th April 2009. Brussels: Hogeschool voor Wetenschap & Kunst; Gent: School of Architecture Sint-Lucas; Göteborg: Chalmers University of Technology, 2009: 145-149.

Jovanovic, Srdjan Weiss and Sze Tsung Leong. "Escalator." In Harvard Design School Guide to Shopping, edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong and Tae-Wook Cha, 336-365. New York: Taschen, 2001.

Kaspar, Karl. Shops and Showrooms: An International Survey. New York: Frederick A. Praeger Publishers, 1967.

Ketchum, Morris Jr. "Shops and the Market Place." *Architectural Record* 124, no. 4 (Oct. 1958): 193-212.

Kliment, Stephen A., Vilma Barr and Jerde Partnership International. Building Type Basics for Retail and Mixed-Use Facilities. Hoboken, New Jersey: John Wiley & Sons, Inc., 2004.

Koolhaas Rem, Jens Hommert, Michael Kubo and Prada. Projects for Prada, Part I, Milano: Fondazione Prada, 2001.

Kubler, George. The Shape of Time: Remarks on the History of Things. New Haven: Yale University Press, 1962.

Leong, Sze Tsung and Srdjan Jovanovich Weiss, "Air Conditioning." In Harvard Design School Guide to Shopping, edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong and Tae-Wook Cha, 92-127. New York: Taschen, 2001.

Leong, Sze Tsung. "...And Then There Was Shopping." In Harvard Design School Guide to Shopping, edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong and Tae-Wook Cha, 128-155. New York: Taschen, 2001.

Mores, Claudio Marengo. From Fiorucci to the Guerilla Stores: Shop Displays in Architecture, Marketing and Communications. New York: Rizzoli, 2006.

Oxford English Dictionary Online, “shop,” accessed Sept. 15, 2010, <http://www.oed.com/view/Entry/178518?rskey=RqWL9M&result=1&isAdvanced=false>.

Oxford English Dictionary Online, “store,” accessed Sept. 15, 2010, <http://www.oed.com/view/Entry/190928?rskey=6ldFAJ&result=1&isAdvanced=false>

Pasdermajian, Hrant. The Department Store: Its Origins, Evolution and Economics. New York: Arno Press, 1976.

Pimlott Mark. “The Boutique and the Mass Market.” In Boutiques and Other Retail Spaces: The Architecture of Seduction, edited by David Vernet and Leontine de Wit, 1-15. New York: Routledge, 2007.

Rajamma, Rajasree, Audhesh K. Paswan and Gopala Ganesh. “Services Purchased at Brick and Mortar Versus Online Stores, and Shopping Motivation.” *Journal of Services Marketing* 21, no. 3. (2007): 200-212.

Saeed, Khawaja A., Varun Grover and Yujong Hwang. “Creating Synergy With a Clicks and Mortar Approach.” *Communications of the ACM* 46, no. 12 (2003): 206-11.

Schlosser, Eric. Fast Food Nation. Boston : Houghton Mifflin, 2001.

Scolere, Leah. “Theory Studies: Contemporary Retail Design.” M.A. Thesis, Cornell University, 2004.

Thiis-Evensen, Thomas. Archetypes in Architecture. New York: Oxford University Press, 1987.

Vernet, David and Leontine de Wit. “The Vicissitudes of the Boutique: Introduction to the Case Studies and Interviews.” In Boutiques and Other Retail Spaces: The Architecture of Seduction, edited by David Vernet and Leontine de Wit, 34-45. New York: Routledge, 2007.

Whitaker, J. Service and Style: How the American Department Store Fashioned the Middle Class. New York: St. Martin's Press, 2006.

Winkler, Katharina. Shop Design + Public Interior: In.Between.Berlin. Hamburg, Germany: Junius, 2003.

Wyman, Louise. "Crystal Palace. In Harvard Design School Guide to Shopping, edited by ChuihuaJudy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong and Tae-Wook Cha, 228-241. New York: Taschen, 2001.

Zukin, Sharon. Point of Purchase: How Shopping Changed American Culture. New York: Routledge, 2004.

Photographic Compilations Consulted

Bingham, Neil R. The New Boutique: Fashion and Design. London: Merrell, 2005.

Blokland, Tessa. Dress Code: Interior Design for Fashion Shops. Amsterdam, Netherlands: Frame Publishers, 2006.

Dean, Corinna. The Inspired Retail Space: Attract Customers, Build Branding, Increase Volume. Gloucester, Mass: Rockport Publishers, 2003.

Dowdy, Clare. One-Off: Independent Retail Design. London: Laurence King Publishing Ltd., 2008.

Hanisch, R. Absolutely Fabulous!: Architecture and Fashion. Munich: Prestel, 2006.

Luna, Ian. Retail: Architecture + Shopping. New York: Rizzoli, 2005.

Manuelli, Sara. Design for Shopping: New Retail Interiors. London: Laurence King, 2006.

Serrats, Marta. Flagship Stores. Barcelona: LOFT Publications, 2008.

Van Tilburg, Carolien. PowerShop: New Japanese Retail Design. Boston: Birkhäuser, 2002.

Chapter 2 Salon

Craik, Jennifer. Fashion: The Key Concepts. Oxford: Berg, 2009.

Duibuisson-Quellier, Sophie. "The Shop as Market Space: The Commercial Qualities of Retail Architecture." eds. David Vernet and Leontine de Wit. Boutiques and Other Retail Spaces: The Architecture of Seduction. New York: Routledge, 2007.

Fernandez, Jose A. The Specialty Shop (A Guide). Cornwall, NY: Architectural Book Publishing Co., Inc., 1955.

Grumbach, Didier. "Haute Couture and Ready-to-Wear: A Recent History." Pamela A. Parmal, Didier Grumbach, Susan Ward, Lauren D. Whitley, & Museum of Fine Arts, Boston. *Fashion show: Paris style*. Boston, Mass: MFA Publications, 2006.

Hall, Edward T. *The Hidden Dimension*. Garden City, N.Y.: Doubleday, 1966.

The Interior Archetypes Research and Teaching Project. Cornell University. "Salon." www.intypes.cornell.edu (accessed March 24, 2011).

Morris, Bernadine. "Passport to Paris Fashion: You Don't Have To Be Rich or Famous To Get a Good Seat at an Haute Couture Show." *New York Times*, November 29, 1981.

Palmer, Alexandra. *Dior: A New Look, a New Enterprise (1947-57)*. London: V & A Publishing, 2009.

Tournikiotis, Panayotis. Adolf Loos. New York: Princeton Architectural Press, 1994.

Parmal, Pamela A. "La Mode: Paris and the Development of the French Fashion Industry." Pamela A. Parmal, Didier Grumbach, Susan Ward, Lauren D. Whitley, & Museum of Fine Arts, Boston. *Fashion show: Paris style*. Boston, Mass: MFA Publications, 2006.

"salon, n." OED Online. March 2011. Oxford University Press. <http://www.oed.com/view/Entry/170106?redirectedFrom=salon> (accessed March 8, 2011).

Scolere, Leah. "Theory Studies: Contemporary Retail Design." M.A. Thesis, Cornell University, 2004.

Sparke, Penney. "Interior Decoration and Haute Couture: Links between the developments of the Two Professions in France and the USA in the Late Nineteenth and Early Twentieth Centuries – A Historiographical Analysis." *Journal of Design History* 21, no. 1 (Jan. 2008), 103.

Whitaker, Jan. *Service and Style: How the American Department Store Fashioned the Middle Class*. New York: St. Martin's Press, 2006.

Yin, Shuqing. "Theory Studies: Archetypical Workplace Practices in Contemporary Interior Design." M.A. Thesis, Cornell University, 2011.

Vernet, David and Leontine de Wit. "The Visscitudes of the Boutique: Introduction to the Case Studies and Interviews." eds. David Vernet and Leontine de Wit. Boutiques and Other Retail Spaces: The Architecture of Seduction. New York: Routledge, 2007.

Zukin, Sharon. Point of Purchase: How Shopping Changed American Culture. New York: Routledge, 2004.

Chapter 3 Showcase Stair

Alexander, Christopher, Sara Ishikawa, and Murray Silverstein. A Pattern Language: Towns, Building, Construction. New York: Oxford University Press, 1977.

Anonymous, "Business Week/Architectural Record Awards Winner: Apple Store Fifth Avenue, Bohlin Cywinski Jackson," *Architectural Record* 194, no. 11 (Nov. 2006), 86-89.

Béret, Chantal. "Shed, Cathedral or Museum?" eds. Grunenberg, Christoph, and Max Hollein. *Shopping: A Century of Art and Consumer Culture*. Ostfildern-Ruit: Hatje Cantz, 2002.

Bolloch, Joëlle. The Eiffel Tower. Milan: 5 Continents Editions, 2005.

Ching, Francis D.K. Architecture: Form, Space and Order. New York: Van Nostrand Reinhold, 1996.

Cuito, Aurora and Sol Kliczkowski. Frank Lloyd Wright. Gloucester, MA: Rockport Publishers, 2003.

Dubuisson-Quellier, Sophie. "The Shop as Market Space: The Commercial Qualities of Retail Architecture." eds. David Vernet and Leontine de Wit. Boutiques and Other Retail Spaces: The Architecture of Seduction. New York: Routledge, 2007.

Düttmann, Martina and Friederike Schneider, eds. Morris Lapidus: Der Architekt des amerikanischen Traums (Morris Lapidus: The Architect of the American Dream). Basel: Birkhäuser, 1992.

James, Kathleen. "From Messel to Mendelsohn: German department store architecture in defence of urban and economic change." Geoffrey Crossick and Serge Jaumain, eds. Cathedrals of Consumption: The European

Department Store 1850-1939. Brookfield, VT: Ashgate Publishing Limited, 1999.

Jiricna, Eva. Staircases. New York: Watson-Guption Publications, 2001.

Jovanovic, Srdjan and Sze Tsung Leong. "Escalator." eds. Chung, Chuihua Judy, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong, Tae-Wook Cha. Harvard Design School Guide to Shopping. New York: Taschen, 2001.

Kim, Najung. "Theory Studies: Archetypical Practices of Contemporary Luxury Apartment Design." M.A. Thesis, Cornell University, 2009.

McKean, John. Crystal Palace: Joseph Paxton and Charles Fox. London: Phaidon, 1994.

Mendez, Marta. "Theory Studies: Archetypical Practices of Contemporary House Design." M.A. Thesis, Cornell University, 2008.

Pfeiffer, Bruce Brooks. Frank Lloyd Wright, 1867-1959: Building for Democracy. Los Angeles: Taschen, 2004.

Scolere, Leah. "Theory Studies: Contemporary Retail Design." M.A. Thesis, Cornell University, 2004.

Spens, Michael. Staircases: Detail in Building. London: Academy Group Ltd., 1995.

Templer, John. The Staircase: History and Theories. Cambridge, MA: MIT Press, 1992.

Thijs-Evensen, Thomas. Archetypes in Architecture. New York: Oxford University Press, 1987.

Wasilewski, Nathan James. "Theory Studies: Archetypical Practices of Contemporary Hotel Design." M.A. Thesis, Cornell University, 2011.

Whitaker, Jan. Service and Style: How the American Department Store Fashioned the Middle Class. New York: St. Martin's Press, 2006.

Yang, Mijin Juliet. "Theory Studies: Contemporary Boutique Hotel Design." M.A. Thesis, Cornell University, 2005.

Chapter 4 Marching Order

Ching, Francis D.K. *Architecture: Form, Space and Order*. New York: John Wiley & Sons, Inc., 1996.

Ching, Francis D.K. *Interior Design Illustrated*. Hoboken, NJ: John Wiley & Sons, Inc., 2005.

Dubuisson-Quellier, Sophie. "The Shop as Market Space: The Commercial Qualities of Retail Architecture." eds. David Vernet and Leontine de Wit. *Boutiques and Other Retail Spaces: The Architecture of Seduction*. New York: Routledge, 2007.

Flückiger, Urs Peter. *Donald Judd: Architecture in Marfa, Texas*. Boston: Birkhäuser, 2007.

Friedmann, Arnold, John F. Pile and Forrest Wilson. *Interior Design: An Introduction to Architectural Interiors*. New York: American Elsevier, Inc., 1970.

Green, William R. *The Retail Store: Design and Construction*. New York: Van Nostrand Reinhold Company, 1986.

The Interior Archetypes Research and Teaching Project, Cornell University, www.intypes.cornell.edu (accessed May 14, 2011).

Ketchum, Morris Jr. "Shops and the Market Place." ed. James S. Hornbeck, AIA. *Stores and Shopping Centers*. New York: McGraw-Hill Book Company, Inc. 1962.

Kimmelman, Michael. "The Dia Generation." *The New York Times Magazine* 6 Apr. 2003: 30. *Academic OneFile*. Web. 12 May 2011.)

Pasdermadjian, Hrant. *The Department Store: Its Origins, Evolution and Economics*. New York: Arno Press, 1976.

Pile, John. *Interiors: Second Book of Offices*. New York: Whitney Library of Design, 1969.

Scolere, Leah. "Theory Studies: Contemporary Retail Design." M.A. Thesis, Cornell University, 2004.

Thiis-Evensen, Thomas. *Archetypes in Architecture*. New York: Oxford University Press, 1987.

Underhill, Paco. Why We Buy: The Science of Shopping. New York: Simon & Schuster, 1999.

Whitaker, Jan. Service and Style: How the American Department Store Fashioned the Middle Class. New York: St. Martin's Press, 2006.

Yin, Shuqing. "Theory Studies: Archetypical Workplace Designs." M.A. Thesis, Cornell University, 2011.

Chapter 5 Light Seam

Barr, Vilma, and Charles E. Broudy. Designing to Sell: A Complete Guide to Retail Store Planning and Design. New York: McGraw-Hill, 1986.

Birren, Faber. Light, Color & Environment. New York: Van Nostrand Reinhold Company, 1982.

Croft, Catherine. Concrete Architecture. Salt Lake City: Gibbs Smith, 2004.

Egan, M. David and Victor Olgyay. Architectural Lighting. New York: McGraw-Hill, 2002.

Friedmann, Arnold, John F. Pile and Forrest Wilson. Interior Design: An Introduction to Architectural Interiors. New York: American Elsevier, Inc., 1970.

Green, William R. The Retail Store: Design and Construction. New York: Van Nostrand Reinhold Company, 1986.

Kwan, Joanne. "Theory Studies: Archetypical Artificial Lighting Practices in Contemporary Interior Design." M.A. Thesis, Cornell University, 2009.

Lancaster, Bill. The Department Store: A Social History. New York: Leicester University Press, 1995.

Le Corbusier. The Chapel at Ronchamp. New York: Frederick A. Praeger Publishers, 1957.

Le Corbusier. Toward an Architecture. Trans. John Goodman. Los Angeles: Getty Research Institute, 2007.

Luckiesh, M. Lighting Fixtures and Lighting Effects. London: McGraw-Hill Book Company, Inc., 1925.

Major, Mark, Jonathan Speirs and Anthony Tischhauser. Made of Light: The Art of Light and Architecture. Boston: Birkhäuser, 2005.

Makulec, Alfred. "Light in the Right Places for Stores." *Architectural Record* 133, no. 7 (Jun. 1963), 187-189.

Millet, Marietta S. Light Revealing Architecture. New York: Van Nostrand Reinhold, 1996.

Phillips, Derek. Lighting in Architectural Design. New York, McGraw-Hill, 1964.

Scolere, Leah. "Theory Studies: Contemporary Retail Design." M.A. Thesis, Cornell University, 2004.

Thiis-Evensen, Thomas. Archetypes in Architecture. New York: Oxford University Press, 1987.

Whitaker, Jan. Service and Style: How the American Department Store Fashioned the Middle Class. New York: St. Martin's Press, 2006.

Yin, Shuqing. "Theory Studies: Archetypical Workplace Practices in Contemporary Interior Design." M.A. Thesis, Cornell University, 2011.

Chapter 6 White Out

Batchelor, David. Chromophobia. London: Reaktion, 2000.

Cho, Jasmin. "Theory Studies: Archetypical Practices of Contemporary Restaurant Design." M.A. Thesis, Cornell University, 2009.

Fiell, Charlotte and Peter Fiell. Charles Rennie Mackintosh: 1868-1928. Köln: Taschen, 1995.

Gabellini Sheppard. "Vera Wang Boutique."
<http://www.gabelliniassociates.com/index.php/Projects/retail/vera-wang-boutique-5h.html> (accessed February 27, 2011).

Goldfarb, Rachel. "Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design." M.A. Thesis, Cornell University, 2008.

The Interior Archetypes Research and Teaching Project. Cornell University. "White Box." www.intypes.cornell.edu (accessed February 27, 2011).

John Pawson. "Architecture: Stores."
<http://www.johnpawson.com/architecture/stores> (accessed February 27, 2011).

Kirkham, Pat. "'Living Fancy:' Mackintosh Furniture and Interiors." ed. Wendy Kaplan. Charles Rennie Mackintosh. Glasgow: Glasgow Museums, 1996, 226-61.

Mendez, Marta. "Theory Studies: Archetypical Practices of Contemporary House Design." M.A. Thesis, Cornell University, 2008.

Mores, Claudio Marengo. From Fiorucci to the Guerilla Stores: Shop Displays in Architecture, Marketing and Communications. New York: Rizzoli, 2006

Parmal, Pamela A., Didier Grumbach, Susan Ward, Lauren D. Whitley, & Museum of Fine Arts, Boston. Fashion Show: Paris Style. Boston, Mass: MFA Publications, 2006.

Plummer, Henry. Stillness & Light: The Silent Eloquence of Shaker Architecture. Bloomington: Indiana University Press, 2009.

Scolere, Leah. "Theory Studies: Contemporary Retail Design." M.A. Thesis, Cornell University, 2004.

Sudjic, Deyan. *John Pawson: Works*. London: Phaidon, 2005.

Suh, Joori. "Theory Studies: Contemporary Museum and Exhibition Spaces." M.A. Thesis, Cornell University, 2003.

Wigley, Mark. "White-out: Fashioning the Modern [Part 2]." *Assemblage* 22 (Dec. 1993), 6-49.

Wigley, Mark. White Walls, Designer Dresses: The Fashioning of Modern Architecture. Cambridge, Mass: MIT Press, 1995.

Yang, Mijin Juliet. "Theory Studies: Contemporary Boutique Hotel Designs." M.A. Thesis, Cornell University, 2005, 9-11.

Yin, Shuqing. "Theory Studies: Archetypical Workplace Practices in Contemporary Interior Design." M.A. Thesis, Cornell University, 2011.

Chapter 7 Vitrine

Abramson, Susan and Marcie Stuchin. Shops & Boutiques 2000: Designer Stores and Brand Imagery. Glen Cove, N.Y: PBC International, 1999.

Blackwood, Beatrice. The Classification of Artefacts in the Pitt Rivers Museum Oxford. Oxford: Oxford University Press, 1970.

Bletter, Rosemarie Haag. "The Interpretation of the Glass Dream: Expressionist Architecture and the History of the Crystal Metaphor." *Journal of the Society of Architectural Historians* 40, no. 1 (Mar. 1981): 20-43.

Casey, Valerie. "The Museum Effect: Gazing from Object to Performance in the Contemporary Cultural-History Museum." Paper presented at ICHIM '03: The Seventh International Cultural Heritage Informatics Meeting, Paris, France, September 8-12, 2003.

Dubuisson-Quellier, Sophie. "The Shop as Market Space: The Commercial Qualities of Retail Architecture." eds. David Vernet and Leontine de Wit. Boutiques and Other Retail Spaces: The Architecture of Seduction. New York: Routledge, 2007.

Düttmann, Martina and Friederike Schneider, eds. Morris Lapidus: Der Architekt des amerikanischen Traums (Morris Lapidus: The Architect of the American Dream). Basel: Birkhäuser, 1992.

Egan, M. David and Victor Olgyay. Architectural Lighting. New York: McGraw-Hill, 2002.

Fernandez, Jose A. The Specialty Shop (A Guide). Cornwall, NY: Architectural Book Publishing Co., Inc., 1950.

Fitch, Rodney and Lance Knobel. Retail Design. New York: Whitney Library of Design, 1990.

Fleming, Ronald Lee. Façade Stories: Changing Facades of Main Street Storefronts and How to Care for Them. New York: Hasting House Publishers, 1982.

Gosden, Chris, Frances Larson and Alison Petch. Knowing Things: Exploring the Collections at the Pitt Rivers Museum, 1884-1945. Oxford: Oxford University Press, 2007.

Green, William R. The Retail Store: Design and Construction. New York: Van Nostrand Reinhold Company, 1986.

Grunenberg, Christoph and Max Hollein. Shopping: A Century of Art and Consumer Culture. Ostfildern-Ruit: Hatje Cantz, 2002.

Lancaster Bill, The Department Store: A Social History. New York: Leicester University Press, 1995.

Lapidus, Morris. An Architecture of Joy. Miami, FL: E.A. Seemann Publishing, Inc., 1979.

Major, Mark, Jonathan Speirs and Anthony Tischhauser. Made of Light: The Art of Light and Architecture. Boston: Birkhäuser, 2005.

Mauger, Emily M. Modern Display Techniques. New York: Fairchild Publications, Inc., 1964.

Mendez, Marta. "Theory Studies: Archetypical Practices of Contemporary House Design." M.A. Thesis, Cornell University, 2008; 98-115.

Pasdermajian, Hrant. The Department Store: Its Origins, Evolution and Economics. New York: Arno Press, 1976.

Pevsner, Nikolaus. A History of Building Types. Princeton, NJ: Princeton University Press, 1976.

Putnam, James. Art and Artifact: The Museum as Medium. London: Thames & Hudson. 2009.

Scolere, Leah. "Theory Studies: Contemporary Retail Design." M.A. Thesis, Cornell University, 2004.

Suh, Joori. "Theory Studies: Contemporary Museum and Exhibition Spaces." M.A. Thesis, Cornell University, 2003.

Thiis-Evensen, Thomas. Archetypes in Architecture. New York: Oxford University Press, 1987.

Thomas de la Peña, Carolyn. "Ready-to-Wear Globalism: Mediating Materials and Prada's GPS." *Winterthur Portfolio* 38, no. 2/3 (2003): 109-29.

Vandenberg, Maritz. Farnsworth House: Ludwig Mies van der Rohe. New York: Phaidon, 2003.

Walsh, Claire. "Shop Design and the Display of Goods in Eighteenth-Century London." *Journal of Design History* 8, no. 3 (1995): 157-176.

White Cube. "Damien Hirst." <http://www.whitecube.com/artists/hirst/> (accessed April 15, 2011).

Whitney, David and Jeffrey Kipnis, eds. Philip Johnson: The Glass House. New York: Pantheon Books, 1993.

Winkler, Katharina. Shop Design + Public Interior: In.Between.Berlin. Hamburg, Germany: Junius, 2003.

Zukin, Sharon. Point of Purchase: How Shopping Changed American Culture. New York: Routledge, 2004.

Chapter 8 Split Column

Ching, Francis D.K. Architecture: Form, Space and Order. New York: John Wiley & Sons, Inc., 1996.

Ching, Francis D.K. Interior Design Illustrated. Hoboken, NJ: John Wiley & Sons, Inc., 2005.

Dubuisson-Quellier, Sophie. "The Shop as Market Space: The Commercial Qualities of Retail Architecture." eds. David Vernet and Leontine de Wit. Boutiques and Other Retail Spaces: The Architecture of Seduction. New York: Routledge, 2007.

Fernandez, Jose A. The Specialty Shop (A Guide). Cornwall, NY: Architectural Book Publishing Co., Inc., 1955.

Fitch, Rodney and Lance Knobel. Retail Design. New York: Whitney Library of Design, 1990.

Mauger, Emily M. Modern Display Techniques. New York: Fairchild Publications, Inc., 1964.

Mores, Claudio Marengo. From Fiorucci to the Guerilla Stores: Shop Displays in Architecture, Marketing and Communications. Milan: Marsilio, 2006.

Ocvirk, Otto G. et al. Art Fundamentals: Theory and Practice. New York: McGraw Hill, 2006.

Pegler, Martin M., Visual Merchandising and Display. New York: Fairchild Publications, 2006.

Thiis-Evensen, Thomas. Archetypes in Architecture. New York: Oxford University Press, 1987.

Walsh, Claire. "Shop Design and the Display of Goods in Eighteenth-Century London." *Journal of Design History* 8, no. 3 (1995); 157-176.

Wells, Carla. "Bar and Nightclub Archetypes: A Study of Historical Practices in Contemporary Interior Design & Theory." Unpublished manuscript, last modified May 25, 2011. Microsoft Word File.

Westwood, Bryan P. and Norman C. Westwood. Smaller Retail Shops. London: The Architectural Press, 1937.

Chapter 9 Bilateral

Alexander, Christopher, Sara Ishikawa, and Murray Silverstein. A Pattern Language: Towns, Building, Construction. New York: Oxford University Press, 1977.

Ching, Francis D.K. Architecture: Form, Space and Order. New York: John Wiley & Sons, Inc., 1996.

Ching, Francis D.K. Interior Design Illustrated. Hoboken, NJ: John Wiley & Sons, Inc., 2005.

Cohen, Preston Scott. Contested Symmetries and Other Predicaments in Architecture. New York: Princeton Architectural Press, 2001.

Fernandez, Jose A. The Specialty Shop (A Guide). Cornwall, NY: Architectural Book Publishing Co., Inc., 1950.

Friedmann, Arnold, John F. Pile and Forrest Wilson. Interior Design: An Introduction to Architectural Interiors. New York: American Elsevier, Inc., 1970.

Kruft, Hanno-Walter. A History of Architectural Theory from Vitruvius to the Present. New York: Princeton Architectural Press, 1994.

Marrey, Bernard. Les Grands Magasins: Des Origins à 1939. Paris: Picard, 1979.

Mendez, Marta. "Theory Studies: Archetypical Practices of Contemporary House Design." M.A. Thesis, Cornell University, 2008.

Mitrović, Branko. Learning from Palladio. New York: W.W. Norton & Company, 2004.

Moneo, Rafael. Foreword to *Contested Symmetries and Other Predicaments in Architecture*, by Preston Scott Cohen, 6-11. New York: Princeton Architectural Press, 2001.

Pearson, David. *New Organic Architecture: The Breaking Wave*. Berkeley: University of California Press, 2001.

Pile, John. *Interiors: Second Book of Offices*. New York: Whitney Library of Design, 1969.

Plummer, Henry. *Stillness & Light: The Silent Eloquence of Shaker Architecture*. Bloomington: Indiana University Press, 2009.

Rocheleau, Paul and June Sprigg. *Shaker Built: The Form and Function of Shaker Architecture*. New York: Moncaelli Press, 1994.

Tavernor, Robert. *Palladio and Palladianism*. London: Thames and Hudson, 1991.

Templer, John. *The Staircase: History and Theories*. Cambridge, MA: MIT Press, 1992.

Thiis-Evensen, Thomas. *Archetypes in Architecture*. New York: Oxford University Press, 1987.

Wright, Frank Lloyd. "In the Cause of Architecture." In *In the Cause of Architecture: Frank Lloyd Wright, Essays*, by Frank Lloyd Wright, Andrew Devane and Frederick Albert Gutheim, 84-100. New York: Architectural Record, 1975.

Chapter 10 Then Now

Barr, Vilma, and Charles E. Broudy. *Designing to Sell: A Complete Guide to Retail Store Planning and Design*. New York: McGraw-Hill, 1986.

Brand, Stewart. *How Buildings Learn: What Happens After They're Built*. New York: Viking, 1994.

Ching, Francis D.K. *Architecture: Form, Space and Order*. New York: John Wiley & Sons, Inc., 1996.

Ching, Francis D.K. *Interior Design Illustrated*. Hoboken, NJ: John Wiley & Sons, Inc., 2005.

Evans, Caroline. Fashion at the Edge: Spectacle, Modernity and Deathliness. New Haven, CT: Yale University Press, 2003.

Flückiger, Urs Peter. Donald Judd: Architecture in Marfa, Texas. Boston: Birkhäuser, 2007.

Garner, John S. "Preserving the Prosaic." Adaptive Reuse: Issues and Case Studies in Building Preservation. Richard L. Austin. Eds. David G. Woodcock, W. Cecil Steward and R. Alan Forrester. New York: Van Nostrand Reinhold, 1988.

Gause, Jo Allen, Bruce. New Uses for Obsolete Buildings. Washington, D.C.: Urban Land Institute, 1996.

"History of the Cannery." The Cannery at Del Monte Square. Accessed July 7, 2011. <http://www.thecannery.com/about/?page=history>.

Hyllegard, Karen H., Ph.D., Jennifer Pagg Ogle, Ph.D. and Brian Dunbar, M.Arch. "Sustainability and Historic Preservation in Retail Design: Integrating Design into a Model of the REI Denver Decision-Making Process." *Journal of Interior Design* 29 no. 1&2 (Sept. 2003): 32-49.

Jäger, Frank Peter. Old & New: Design Manual for Revitalizing Existing Buildings. Basel: Birkhäuser, 2010.

McMorrough, John. "Legislated Transactions." In Harvard Design School Guide to Shopping, edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong and Tae-Wook Cha, 422-431. New York: Taschen, 2001.

Martin, Thomas J. and Melvin A. Gamzon. "Economics and Process." Adaptive Use: Development Economics, Process and Profiles. Urban Land Institute et al. Washington, D.C., Urban Land Institute, 1978.

Mores, Claudio Marengo. From Fiorucci to the Guerilla Stores: Shop Displays in Architecture, Marketing and Communications. Milan: Marsilio, 2006.

Murphy, Richard. Querini Stampalia Foundation: Carlo Scarpa. London: Phaidon, 1993.

O'Brien, Elizabeth. "Material Archetypes: Contemporary Interior Design and Theory Study." M.A. Thesis, Cornell University, 2006.

Schmertz, Mildred F., FAIA, ed. New Life for Old Buildings. New York: McGraw-Hill, 1982.

Stephens, Suzanne. "Extreme Makeovers." *Architectural Record* 194, no. 1 (2006): 125.

"UA Buys Quaker Square Complex." University of Akron News. June 13, 2007. Accessed July 7, 2011.
http://www.uakron.edu/news/articles/uamain_1801.php.

U.S. Green Building Council. "LEED 2009 for Retail: New Construction and Major Renovations Rating System." Washington, D.C.: USGBC, 2011.

Woodcock, David G., AIA, RIBA. Introduction to Adaptive Reuse: Issues and Case Studies in Building Preservation by Richard L. Austin. Eds. David G. Woodcock, W. Cecil Steward and R. Alan Forrester, vii-x. New York: Van Nostrand Reinhold, 1988.